DOCTORAL THESIS

Evolution and revolution within the ballet Sleeping Beauty

a choreomusical analysis of productions by the Royal Ballet (1939-2006) and Matthew Bourne (2012), including new software applications

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Evolution and Revolution within the Ballet *Sleeping Beauty* : A Choreomusical Analysis of Productions by the Royal Ballet (1939-2006) and Matthew Bourne (2012), Including New Software Applications

by

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Marianela Nuñez and Vadim Muntagirov in the Royal Ballet's *The Sleeping Beauty* (anon., 2016, [online])

Abstract

The Sleeping Beauty ballet, originally choreographed by Marius Petipa to a score by Pyotr Tchaikovsky, has an enduring appeal, inspiring reinterpretations by a diverse range of choreographers. The resulting variety of contexts, movement styles, narratives and meanings provides a rich seam for choreomusical research. This thesis contributes to the existing body of knowledge through a choreomusical analysis of the Royal Ballet's history of *Sleeping Beauty* productions and Matthew Bourne's interpretation. *The Sleeping Beauty* has become the signature work in the Royal Ballet's repertoire, and the strand of productions provides a unique historical context in which to situate a choreomusical analysis.

This research adopts a comparative approach and addresses how *The Sleeping Beauty* develops a tradition and accrues new meanings with each setting. Primarily through the analysis of filmed recordings, many sourced from national archives, it was possible to explore the evolution of a major choreographic work over time, showing differently nuanced narratives, across music and dance. The research revealed different choreographic and choreomusical styles, including those of Ashton, MacMillan, Wheeldon and Bourne. It also unveiled the different choreomusical performance styles of dancers in key roles such as Aurora and the Prince.

This project developed new techniques for analysis including how to determine the characteristics or parameters that define a *Sleeping Beauty* dance production, how to analyse a production derived from a malleable score, and energy studies. For the first time, energy studies are underpinned by

recent neuroscience research. The development of these new techniques adds a greater selection of tools to the choreomusical analysis toolbox, which in turn improves our ability to understand the work of choreographers and composers. They offer us the chance to understand how we hear the music and see the dance differently when in interaction with each other or when they are analysed together.

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Acknowledgements

They love dancing well that dance among thorns.
Proverb in (Clarke, 1951, 13)

Completing a PhD is like dancing among the thorns; the intellectual thorns are the pleasurable ones to tangle with, some of the other kinds not so much. This thesis is about music and dance, specifically about the choreographers, producers, dancers, composers, musicians and conductors who contribute to its creation, and the analysts, critics, and academics who strive to understand it. Thanks to all those who contributed either directly or indirectly, including: the Royal Ballet Company, Dame Monica Mason, Jeanetta Laurence, Bennet Gartside, Marianela Nuñez, the New Adventures Company, Sir Matthew Bourne, Brett Morris, Simon Lacey, and Dommy North.

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One of the unexpected thorns was being diagnosed with an incurable immune system disease, necessitating an interruption of registration while I consulted a range of doctors. Without the expertise of my team of specialists, and the compassion of my supervisory team and family, this thesis would not have reached completion.

Finally, thanks to my family and friends for staying on this journey with me; to Justin and Sam whose 'You've got this, Mum!' kept me writing; and to Steve, who was a sounding board for new ideas, and provided endless encouragement and cups of tea. I could not have done it without you.

Introduction

> Choreography is an art founded on the union of music and the movements of the human body.
>
> (Lopukhov, 2002, 69)

While music does not always accompany dance, in most cases Fedor Lopukhov's description of choreography as the union of music and movement is accurate. Situated with one foot firmly on each side of the disciplinary boundary, choreomusical analysis offers insight into how music and dance combine to generate meaning. Barbara White posits that the simultaneity of music and dance generates a relationship between them, whether it is intentional on the part of the choreographer or composer or not (White, 2006, 69). The relationship may be at the level of 'gesture, texture, rhythm, phrasing, formal design, register, contour, melody, or harmony' or, indeed, any other parameter of the music or the dance (White, 2006, 73).

Choreomusicology is a rapidly growing field. Over the last decade, a large number of books, conferences and journals have been dedicated either wholly or in part to it. Following the *Sound Moves* (2005) conference at Roehampton University, the journal *Opera Quarterly* dedicated an issue to the 'dialogue, both in and out of opera, between dance and music' based on the conference proceedings (Morrison and Jordan, 2006, 2). The Congress on Research in Dance (CORD) held a Music and Dance Conference in 2011, and in 2012 the American Musicology Society established a Music and Dance Study Group. The proceedings of the European Society for the Cognitive Sciences of Music's (ESCOM's) triennial conference in 2015 indicated an increasing overlap of

cognitive science with music and dance. In 2013-4, the journal *Dance Chronicle* devoted two complete issues to choreomusical topics under the title of *Music and Dance: Conversations and Codes* (Meglin and Brooks, 2013; Brooks and Meglin, 2014). The co-editors of these issues, Joellen Meglin and Lynn Matluck Brooks, suggest that it is through the conversations between music and dance that we learn more about each separately and both together. These conversations are 'their effervescent dialogue, intimate relationship, and independent spirits; the time they share together and the space they yield to one another' (Meglin and Brooks, 2013, 137). They also propose that, while music and dance can each be considered to have their own semiotic code with syntactic and semantic properties, music and dance together create an 'enriched code, a code which cannot be parsed without reference to both music and dance' (Meglin and Brooks, 2013, 138). Although they provide no analysis to support this statement, they attest to the usefulness of studying music and dance together to the extent that 'one ignores choreomusical relations at one's peril' (Meglin and Brooks, 2013, 138).

The Sleeping Beauty is an ideal candidate for a PhD project in choreomusical analysis. Since its premiere, at the Mariinsky Theatre in St. Petersburg on 15 January 1890, the ballet has become one of the most important in the classical canon (Genné, 2000, 149). It has proved to have an enduring appeal, inspiring reinterpretations by a diverse range of choreographers. The resulting variety of contexts, movement styles, narratives and meanings provides a rich seam for choreomusical research. Based on Charles Perrault's fairy tale about a young girl cursed to sleep for one hundred years, the original choreography was by Marius Petipa (1818-1910), ballet

master of the Mariinsky Ballet, to a score by Pyotr Tchaikovsky (1840-1893) (Scholl, 1993, 1306). The longevity of Tchaikovsky's score, and, in some versions, Petipa's choreography (or an evolution of it), is all the more notable given its initial reception. The press were to take some time to warm to the production's music and choreography although the sets and costumes seemed to be unvaryingly praised. The following quote from the *Petersburgsky listok* is representative of their response:

> Everything is done for the eye, but for the choreography, there is almost nothing at all. The *féerie* reminds one of a book in a luxurious binding with empty pages. The music of Mr Tchaikovsky does not suit the dances at all. It's not even possible to dance to it. In places it is a symphony, and in others unsuccessfully imitates ballet rhythms. There are two or three musical phrases, but the composer repeats them endlessly. In general, *The Sleeping Beauty* will interest those who don't look for choreography in the ballet, but only amusement for the eye in décor and costumes.
>
> anon. in (Scholl, 2004, 176)

Certainly the costumes were a feast for the eye, but many found the symphonic nature of Tchaikovsky's score difficult to digest. The composer's view expressed to his publisher in 1890 that 'surely ballet and symphony are similar', was not initially shared by the critics (Krasovskaya, 1972, 21).[1] The similarity, as Tchaikovsky explained in the same letter, was attributable to the other-worldliness of the *Sleeping Beauty* characters and situations, which he felt could only be adequately expressed symphonically (Krasovskaya, 1972, 21).

Petipa's narrative is about Princess Aurora, a long awaited child for King Florestan and his Queen. The evil fairy Carabosse is slighted when she is left out of the christening celebrations and curses Aurora to die after pricking her finger on a spindle. The Lilac Fairy casts a counterspell which revokes Aurora's

[1] The symphonic nature of the score is discussed in Section 1.2.

death and commutes it to a one hundred year sleep. At Aurora's coming of age party, Carabosse disguises herself as an old woman, gives a spindle to the young princess who duly pricks her finger and, along with the rest of the court, falls into a deep sleep. Seeing Aurora in a vision, Prince Désiré falls in love with her and, assisted by the Lilac Fairy, finds her and awakens her with a kiss.[2] Aurora and Désiré are married with a great celebration attended by fairy tale characters including Puss in Boots and Little Red Riding Hood (Perrault, 1697; Brinson and Crisp, 1980, 40-41).

This thesis contributes to the existing body of knowledge through a choreomusical analysis of the Royal Ballet's history of *Sleeping Beauty* productions and Matthew Bourne's (b. 1960) interpretation (2012). Within these productions there is both evolution, a gradual development of what came before, and revolution, where a significant step-change can be seen. The Royal Ballet's *Sleeping Beauty* has been chosen for several reasons. It has become the signature work in the Royal Ballet's repertoire, and the strand of productions provides a unique historical context in which to situate a choreomusical analysis. Comparing Royal Ballet productions serves to:

- Show differently nuanced narratives and large structures, across music and dance
- Reveal different choreographic and choreomusical styles, for example, that of Ashton, whose style is potentially in dissonant relationship with that of Petipa

[2] The prince was known as Désiré in Petipa's original. In Serge Diaghilev's *The Sleeping Princess* (1921) and the Vic-Wells' *The Sleeping Princess* (1939) productions he was Prince Charming. By 1946 he was Prince Florimund in the Sadler's Wells Ballet production and has remained so since then. There is no relationship intended to King Florestan, despite the similarities in their names. There has been speculation that the prefix 'flori-' meaning flower is intended to emphasise the importance of flowers and their symbolism in *The Sleeping Beauty*.

- Reveal different choreomusical performance styles
- Explore the evolution of a major choreographic work over time.

Matthew Bourne's production was selected primarily for its choreomusical contrast to the Royal Ballet's version. The relations between music and dance have always been of major importance to Bourne:

> Dance for me is - more and more - about the relationship between movement and music. There are so many subtleties to be learnt, so many issues to be discussed: What music can or can't be choreographed to? What style of movement can suit which music? What sort of dance phrasing or dynamics will complement this or that musical phrasing or dynamics?
>
> (Macaulay, 2011, 24)

Bourne began choreographing to Tchaikovsky's ballet music with *Nutcracker!* in 1992 and *Swan Lake* in 1995. For Bourne, Tchaikovsky's music is 'designed to tell stories with movement' (Macaulay, 1999, 6). Grappling with the history of previous interpretations, Bourne has broken with tradition by creating fresh accounts. His *Swan Lake*, for example, was danced by male 'swans'. In contrasting movement style and narrative, Bourne's *Sleeping Beauty* production uses a combination of ballet and contemporary dance movement to tell the story of a free-spirited Aurora in love with Leo, the young palace gardener. A love triangle develops when Aurora is kidnapped by Caradoc, the son of Carabosse. With the help of Count Lilac, part-fairy and part-vampire, Leo must rescue Aurora to break the curse and win their happiness. In addition to the reasons given above, these works were being staged at suitable times for my fieldwork schedule. The personnel in both companies were supportive of the project, for example by: facilitating my attendance at rehearsals, providing me with performance recordings and musical scores, and participating in interviews.

The body of knowledge in choreomusical studies, in addition to Stephanie Jordan's analysis of works by George Balanchine, Frederick Ashton, Anthony Tudor, and Mark Morris, includes work by other scholars within musicology including: Rachel Duerden (Tudor), Marian Smith (French romantic ballet), Barbara White (composing for modern dance), and Kimiko Okamoto (baroque dances) ((Jordan, 2000; Smith, 2000; Duerden, 2003; Jordan, 2007; 2015) *inter alia*). For the most part, this body of knowledge consists of the analysis of one particular work, or groups of works by a specific choreographer. There are hardly any choreomusical analyses that adopt a comparative approach to works set to a single score and address how that work develops a tradition and accrues new meanings with each setting, as this project does for *The Sleeping Beauty*. An exception to this is Jordan's analyses of *Les Noces* and *Le Sacre du printemps* which compare a range of interpretations of these two ballets that are set to a fixed score (Jordan, 2007).

With the exception of Jordan's *Ashton and 'The Sleeping Beauty'* (1993) which provides an analysis of Frederick Ashton's (1904-1988) Garland Dance (No. 6) and the Prince's solo (No. 29), there is no choreomusical analysis of the Royal Ballet's *Sleeping Beauty*, or Bourne's version (Jordan, 1993a).[3] However *The Sleeping Beauty* has recently attracted scholarly attention in terms of its music and choreography. Maureen Gupta's PhD thesis *Diaghilev's Sleeping Princess* (2011) examined the music, choreography and décor of his production (Gupta, 2011). Matthew Bell's PhD thesis *Rhythmic Gesture in Classic Ballet: Awakening Tchaikovsky's Sleeping Beauty* (2017) researched the role of rhythmic gesture ('a recurring pattern of exertions over time') in music and

[3] Tchaikovsky's score consists of an Introduction and thirty numbered pieces, and is discussed in Section 1.2.

dance, using Stepanov's notation as his choreographic reference (Bell, 2017, v). My project differs from these in that it is focussed on the choreomusical tradition of the Royal Ballet's *Sleeping Beauty* and Bourne's version, and also uses filmed performances rather than dance notation as sources for analysis. Interestingly, both of these dance-related theses were by students from the music departments of their respective universities, reflecting the current trend for choreomusical research to be conducted within music, rather than dance, departments. As such, Gupta's and Bell's approaches emphasise the musical side of choreomusicology, whereas mine is more dance-oriented.

The second area in which this thesis contributes to knowledge results from choreomusicology being a relatively new field of study. Techniques for choreomusical analysis may need to be tailored according to the research topic, or new methods may need to be developed. The unique aspects of this project outlined above provided the opportunity to develop new techniques for analysis, such as the use of energy contours. Taking as its starting point the musical branch of energetics, and building on the work of Wallace Berry and John Rink, the development of energy contours to represent music and dance individually and as a combined entity offered promising results (Berry, 1988 [1976]; Rink, 1999, 234-237).

The thesis begins with Chapter 1 - Setting the Scene which, having established some terminology conventions, and by means of a literature review, examines the ways in which Tchaikovsky's score acts as a historical text resulting in numerous new readings in danced works since 1890. It also reviews the film and audio sources available for the choreomusical analysis that follows.

Chapter 2 - Methodology describes the range of techniques employed to understand the music and dance relationships in the *Sleeping Beauty* productions investigated. A 'tool-box approach' was taken, involving the selection of existing methods where they exist, the tailoring of these if necessary, and the development of new methods where required, such as the use of energy contours and software tools. The approach is an iterative one, where the method is refined as a result of its application. Of particular interest to the Royal Ballet's strand of productions is how it has changed over time in terms of a renewed score and choreography. For Bourne's production it is important to explore how he uses Tchaikovsky's music to tell his own story and how he acknowledges previous interpretations in his own choreography.

It became clear to me that before it was possible to analyse various productions of *The Sleeping Beauty*, I needed to understand more about what constitutes a *Sleeping Beauty*. Chapter 3 - The Identity of *The Sleeping Beauty* explores the relationships between the numerous productions, what distinguishes them from each other, and what qualifies them to count as *Sleeping Beauties*.

Chapter 4 - The Birth of the British *Beauty* (1939-1946) and Chapter 5 - A Royal Ballet Tradition (1968 onwards) examine the development of the choreomusical history of the Royal Ballet's *Sleeping Beauty* in detail. There have been a total of eight distinct productions of *The Sleeping Beauty* by the Royal Ballet and its predecessor companies, including additional choreography by Ninette de Valois (1898-2001) (1946), Ashton (originally in 1946 and 1968, and restaged in 1973, 1977, 1994, and 2006), Kenneth MacMillan (1929-1992) (originally in 1973, and restaged in 1977, and 1994), Anthony Dowell (b. 1943)

(originally in 1994, and restaged in 2006) and Christopher Wheeldon (b. 1973) (2006) (Royal Opera House Collections, 2012). Their approaches to Tchaikovsky's score illustrate one of the ways in which a choreographic work of this kind evolves over time.

Chapter 6 - Bourne's *Sleeping Beauty* presents a choreomusical analysis of Matthew Bourne's *Sleeping Beauty*, danced by his company New Adventures, and compares it with the Royal Ballet tradition. It is a novel interpretation, which introduces tension in the form of a love triangle, and symbols of popular culture including vampires, hoodies, and mobile phones. Aurora's christening is set in 1890, referencing Petipa's original, and she is a young woman during the Edwardian era. After being cursed to sleep for a hundred years she awakes to find herself in a gothic nightmare of the modern day. Bourne said of his timeline 'To make it really exciting, I felt immediately that we had to end up in the present day. By a process of working backwards, good luck would have it that we ended up with Aurora's birth at the time of the creation of the ballet in 1890 and with her coming-of-age in the famously golden Edwardian summer of 1911' (New Adventures Ltd, 2013, 8).

Finally, in Chapter 7 - Conclusions, a number of conclusions are drawn as to the contributions to knowledge made through the choreomusical analysis of the Royal Ballet's strand of *Sleeping Beauty* productions, and Bourne's version. These include the importance of *The Sleeping Beauty* as a custodian of the Royal Ballet's values, and the centrality of Tchaikovsky's music to all of the productions analysed.

Chapter 1 - Setting the Scene

> [Tchaikovsky] began by facing the prospect of ridicule, entering the province of specialists considered inferior musicians by his peers, and ended by making ballet composition a legitimate pursuit for first-rate composers. He also rescued it from the most serious problem it faced under Pugni and Minkus - that of being frozen in the stylistic clichés of the 1830s and 1840s.
>
> (Wiley, 1985, 9)

Wiley credits Tchaikovsky with raising the standard of ballet music, and it is certainly true that his ballet scores, and *The Sleeping Beauty* (1889) in particular, have become among the most respected in the canon. The *Sleeping Beauty* score is the kernel from which hundreds of dance productions originate. This chapter sets the scene for the choreomusical analysis to follow by providing a literature and source review of *Sleeping Beauty* material. It draws on journal articles, books, PhD theses, websites, theatre programmes, critical reviews, photographs, musical scores, film and audio sources, correspondence and interviews to piece together a coherent view of *The Sleeping Beauty*, primarily from a choreomusical perspective.

A research project of this nature that deals with a large quantity of information from a wide range of sources inevitably raises some issues of terminology. Even during the sliver of history covered by this thesis, from 1889 to 2019, cities and dance companies underwent name changes. Also scholars and other writers sometimes ascribe different meanings to dance terms. The chapter begins by defining some of the terms and naming conventions that will be used herein (Section 1.1).

Among the plethora of *Sleeping Beauty* productions are those which lead from the St. Petersburg production of 1890, through the Royal Ballet's strand of productions, and finally to the innovative interpretations including that of Bourne. The productions have formed a rich tapestry as choreographers and producers, influenced by their exposure to *The Sleeping Beauty* within their own histories, have created interpretations on companies with their own training, culture, and heritage. The tapestry has not been woven randomly, but has a number of distinct threads which are traced using the source material in Section 1.2 The Score as a Historical Text. The next part, Section 1.3 Sources for Analysis, describes the relevant film and audio recordings of *The Sleeping Beauty* available and their suitability for choreomusical analysis. The review of recordings includes commercially available DVDs, archive recordings from both the Royal Ballet and New Adventures, and audio recordings. The final section offers some conclusions to this scene-setting chapter, such as the breadth of productions which use Tchaikovsky's *Sleeping Beauty* score, and the malleable way in which the score is implemented.

1.1 Issues of Terminology

1.1.1 A Question of Identity

Sleeping Beauties come with a wide range of score structures, narratives and movement styles. Chapter 3 explores the interrelationships between various productions in order to determine how we recognise performances of *The Sleeping Beauty* as being so. It is useful, however, to summarise upfront the definitions for 'work', 'version', 'production', 'staging' and 'performance' used

in this thesis, as there is some discrepancy among scholars in their use of these terms.

A choreographic 'work' is defined as a distinct dance interpretation of the story (in a narrative work) in terms of score structure, narrative, or movement style. For example, the *The Sleeping Beauty* and *Giselle* are considered different works. Petipa's *Sleeping Beauty* and the Royal Ballet's *Sleeping Beauty* are also considered to be different works, and are also two 'versions' of *The Sleeping Beauty .* The Royal Opera House Performance Database notes that its record of a work is concerned with the unchanging elements such as the creators (choreographers, producers, composers), the genre, and the premiere date.

I have adopted the usual convention of referring to a new 'production' as an altered 'version' of the original work but with a significant degree of commonality. For example, the Royal Ballet's 1968 and 1973 versions of *The Sleeping Beauty* are considered to be new productions of their original 1939 work. New productions may encompass complete design changes, and alterations to the choreography may include the addition and omission of dances but will not be entirely different. One work may have many productions, and they are distinguished by the year of their premiere, shown after the title, for example, *The Sleeping Beauty* (1968).

Dance writer David Vaughan's (1924 - 2017) convention of referring to a ballet that is produced in substantially its original form as a 'staging' is the most usual one, although the Royal Opera House Performance Database uses the term 'revival' instead (Vaughan, 1999, 469). Using this terminology, the series of performances of *The Sleeping Beauty* (2006) given by the Royal Ballet in

2014 was a staging (or revival) of the 2006 production. A 'performance' is a single instantiation distinguished from others because of the particular dancers, musicians and other people involved at a particular date and time.

1.1.2 A Note About 'The'

Tchaikovsky's score is entitled *The Sleeping Beauty*, as is the Royal Ballet's work. Bourne's work is titled *Sleeping Beauty: A Gothic Romance* without the prefacing definite article, although the subtitle is rarely used. In the interest of a writing style that flows smoothly, these works may be abbreviated to *Sleeping Beauty* with or without the prefacing article or, on occasion, just *Beauty*. This is not to imply an epistemological or ontological difference, merely a stylistic preference and an avoidance of the awkward 'the *The*'.

1.1.3 Definition of Terms

A number of words are used differently by authors and depending on the context. For clarification, the following meanings apply within this thesis:

- The *Sleeping Beauty* ballet consists of a mixture of dance and non-dance sections. The non-dance sections, known as 'pantomime' or 'natural actions', use gestures to convey action, emotion, or character (Gupta, 2011, 20). 'Formal mime', or just 'mime', refers to the language of codified gestures originating from the *Commedia dell'arte* (Gray, 1952, 35). While some mime gestures are intuitive - pointing to the ring finger signifies marriage for example - others are more obscure, such as holding the arms low, wrists crossed and fists clenched meaning death. The lengthiest section of mime in

Petipa's *Sleeping Beauty* is Carabosse's curse and the Lilac Fairy's response in the *Finale* to the Prologue (No. 4), where it plays an important part in conveying the narrative.[1] An analysis of the ways in which choreographers have dealt with the mime in *The Sleeping Beauty* is in Section 6.3, and the impact of mime on meaning is discussed in Section 4.5. Balletic mime consists of specific gestures timed to the music, and, although it has a choreomusical dimension, it is not a choreomusical interpretation *per se*, therefore a detailed analysis of the mime sections is beyond the scope of this project.

• Defining the term 'classical' as used in 'classical ballet' has caused extensive debate (Macaulay, 1987, 6-9, 36-39). As a form of shorthand, and without entering the debate, classical versions of *The Sleeping Beauty* are taken to be those choreographed using primarily the codified movements of ballet's *danse d'école*. Therefore Petipa's and the Royal Ballet's *Sleeping Beauties* are referred to as classical, whereas Bourne's is not, although the delineation is not always an absolute one. Bourne himself refers to his genre as contemporary dance 'with bits of ballet here and there' (Jacoby and Martens, 2011, [online]).

• In Petipa's and the Royal Ballet's *Sleeping Beauties* (and others), fairy tale characters dance at the wedding of Aurora and the Prince in Act III. These *divertissements* are characterised as either 'classical' or 'character-based'. The Jewel Fairies (No. 23 *Pas de quatre*), and the Bluebird *pas de deux* (No. 25) are categorised as 'classical', even though they represent fairy tale characters, because the style of dancing is more classically-based. The

[1] Tchaikovsky's score consists of a Prologue and three acts and is discussed in Section 1.2.

White Cat (No. 24), Red Riding Hood (No. 26), and Tom Thumb (No. 27) are referred to as character-based dances, in recognition of their different choreographic style.

- I have adopted the convention of using 'motifs' as the plural of 'motif', for musical or dance motifs, rather than 'motives' in order to distinguish it from the homonym meaning 'reasons for doing something'.
- The term 'score' is used interchangeably with 'musical score'. Although some scholars use 'score' for the written form of a dance, I have used the terms 'dance notation' or 'notation'.

1.1.4 Royal Ballet Companies

When Ninette de Valois first formalised her group of dancers in 1931, it was known as the Vic-Sadler's Wells Opera Ballet; she had been providing dancers for the opera at the Royal Victoria Hall (known as the 'Old Vic') since 1926 (Arundell, 1978 [1965], 190). When the Sadler's Wells Theatre was reopened in 1931, following a fund-raising and reconstruction effort spearheaded by Lilian Baylis (1874-1937), rehearsal space was made available to de Valois, and her dancers performed at both theatres. Since then, the resident and touring companies have been known by a variety of names. Tables 1.1 and 1.2 present this information, compiled in one place for the first time. References to these companies use the name appropriate to the date under discussion.

Table 1.1 Resident Company Names

Name	Date	Note
Vic-Sadler's Wells Opera Ballet	1931-1934	Initially consisted of six female dancers: Ursula Morton, Freda Bamford, Sheila McCarthy, Joy Newton, Beatrice Appleyard, and Nadina Newhouse (Arundell, 1978 [1965], 189-191).
Vic-Wells Ballet Company	1934-1939	
Sadler's Wells Ballet	1939-1957	1946 move to Covent Garden
Royal Ballet	1957-present	Royal charter 1957

Table 1.2 Touring Company Names (Woodcock, 1991, ix)

Name	Date	Note
Sadler's Wells Opera Ballet	1945-1947	
Sadler's Wells Theatre Ballet	1947-1957	In recognition of its individual status
Royal Ballet Touring Company	1957-1970	Unofficial title to distinguish between the two Royal Ballet companies. Covent Garden had fiscal responsibility.
New Group	1970	Touring group disbanded to save money
Royal Ballet on Tour	1970-1977	Selection of 25 dancers on tour
Sadler's Wells Royal Ballet	1977-1990	Return to Sadler's Wells after plans to move to Manchester fell through
Birmingham Royal Ballet	1990-present	Relocation to Birmingham

1.1.5 Russian Names

The period of Russian history since Tchaikovsky composed *The Sleeping Beauty* has been a turbulent one, punctuated by revolutions and changes in political and economic systems. The city of St. Petersburg, its theatre, and resident ballet company have undergone a number of name changes over this time (Table 1.3). References to these use the correct names for the time under discussion.

Table 1.3 Russian Names (Mariinsky Theatre Official Website, 2017, [online])

Date	City	Theatre	Resident Company
1860-1913	St. Petersburg	Mariinsky Theatre (theatre rebuilt and renamed after fire)	Imperial Russian Ballet
1914	Petrograd		
1920		State Academic Theatre of Opera and Ballet	Soviet Ballet
1924	Leningrad		
1935		Kirov Theatre	Kirov Ballet
1991	St. Petersburg		
1992		Mariinsky Theatre	Mariinsky Ballet ('Kirov Ballet' is still used internationally)

1.1.6 Bourne's Naming Convention

While the Royal Ballet productions adopt the same names as the musical score for each section (Prologue, Act I, Act II, and Act III), Bourne named the sections Act 1 to Act 4 in his production, and used Arabic numbers rather than the more usual Roman numerals. To avoid confusion, I have adopted the

convention of adding '(B)' when referring to Bourne's acts as shown in Table 1.4.

Table 1.4 Section Names

Score	Royal Ballet	Bourne
Introduction	Introduction	Introduction
Prologue	Prologue - The Christening	Act 1(B) - 1890 The Baby Aurora
Act I	Act I - The Spell	Act 2(B) - 1911 Aurora Comes of Age
Act II	Act II - The Vision	Act 3(B) - 2011 Aurora Wakes Up
Act III	Act III - The Wedding	Act 4(B) - Yesterday Aurora's Wedding

The sections above clarify a number of issues related to terminology by establishing conventions and definitions. The following section presents a historical view of the *Sleeping Beauty* productions that were key to the Royal Ballet, and also those that provided a foundation for Bourne's interpretation.[2]

1.2 The Score as a Historical Text

To study Tchaikovsky's *Sleeping Beauty* is, in a sense, to study the history of ballet itself. Looking back in time, the first production pays homage to the *grand siècle*, to Louis XIV (1638-1715) for whom ballet was an important part of court life. Looking forward from its first performance in Imperial Russia, a web of related productions has extended all over the world and both the score and

[2] This is not to imply that Bourne's version was directly influenced by each of these historical interpretations of *Sleeping Beauty*, although he acknowledged the importance of the Royal Ballet's 1977 and subsequent productions.

scenario continue to inspire choreographers today.[3] Choreographers/producers may create entirely new productions or work within an inherited tradition specific to a dance company. Each new production creates a rereading of Tchaikovsky's score, and in this way the score acts as a historical text that is constantly being renewed in context, dance style, narrative and meaning. The score is the first important thread and is explored in Section 1.2.1, followed by the selection of a reference score to be used for the choreomusical analysis (Section 1.2.2).

The other important threads are drawn from the tapestry of *Sleeping Beauty* productions and are:

- The Russian/Soviet tradition, including the premiere (Section 1.2.3)
- The Mariinsky *régisseur* Nicholas Sergeyev (1876-1951) (Section 1.2.4)
- Sergei Diaghilev's (1872-1929) *The Sleeping Princess* (1921) (Section 1.2.5)
- Anna Pavlova (1881-1931) (Section 1.2.6)
- The Royal Ballet (Section 1.2.7)
- New Interpretations (Section 1.2.8).

These sections demonstrate the ways in which Tchaikovsky's score has acted as a text for the versions of *The Sleeping Beauty* we see today. It is not an exhaustive study of all known productions but rather an exploration of the key choreomusical threads, and how they have provided the heritage of the Royal Ballet's current production and that of Bourne.

[3] Note that there was an earlier ballet also based on Perrault's fairy tale choreographed by Jean-Louis Aumer named *La Belle au Bois Dormant* (1829), to music by Ferdinand Hérold. The significance of this production is examined in Section 3.1.

1.2.1 The Score

According to Russian law, the balletmaster of the Imperial Theatres in 1890 had authority over the composer (Wiley, 1985, 4). In-house composers such as Ludwig Minkus (1826-1917) were required to produce music that met the requirements of the balletmaster in terms of *tempo* and duration (Wiley, 1985, 5). It was common practice for modifications to existing choreography, and changes during the setting of a new ballet, to require alterations to the music (Wiley, 1985, 2-3). To minimise these changes, Petipa provided Tchaikovsky with an initial specification for the score which specified the musical parameters such as mood, and *tempo* for each section (Wiley, 1985, 354-359). Although Tchaikovsky then worked alone on the composition to a large extent, he met with Petipa on a number of occasions to collaborate on its development. The following discussion covers four important aspects of the score - its structure, orchestration, symphonism, and finally, a characteristic that is critical to this project, its malleability.

Presenting the themes of good and evil, youth and age, and suspended adolescence, which are potentially as relevant to the audiences of today as they were in 1890, *The Sleeping Beauty* is widely thought to be Tchaikovsky's best ballet score (Scholl, 1993, 1306). According to Wiley, it marks the 'transition in ballet music from anonymous collaborator to purposeful expressive force' (Wiley, 1998, 240). Wiley is referring to the points of contact between the music and the choreography (and narrative) that contribute to the meaning of the whole. In *The Sleeping Beauty*, more than in *Swan Lake* which preceded it, Tchaikovsky used a range of musical devices to link the score to the stage action. These included instrumentation, dynamics, tonality, and the use of

themes. The fairy variations in the Prologue, for example, include piccolo, flutes and glockenspiel to emulate birdsong in *Canari qui chant*e (No. 3 *variation* IV) (Croce, 1986, 128).

The complete score consists of a prologue and three acts, and is made up of an Introduction and thirty numbered pieces; note that the French titles from the Eulenburg score are used in this thesis (Table 1.5 colour coded by Act for clarity). The Prologue is considered to be an act in this project. This is justified by its structural similarity to the other acts; it consists of an exposition, a choreographic set-piece, and a *finale* or culmination. (see Section 4.1 Petipa's *Sleeping Beauty*). A detailed description of the score structure used for analysis is in Appendix 1. 'Praise be to God!', Tchaikovsky wrote to his brother after its completion 'In all I worked ten days in October, three weeks in January, and now a week; so, in all, about forty days' (Brown, 1992 [1986], 187; Poznansky and Langston, 2002, letter 3904).[4]

Table 1.5 Top-level Score Structure (Tchaikovsky, 1974 [1889], xix-xx)[5]

Tchaikovsky's *The Sleeping Beauty* Score		
Act	**No.**	**Title**
Introduction		*Introduction*
Prologue	1	*Marche*
	2	*Scène dansante*
	3	*Pas de six (Les six Fées)*
	4	*Finale*
Act I	5	*Scène*
	6	*Valse*
	7	*Scène*
	8	*Pas d'action ('Rose Adagio')*
	9	*Finale*

[4] Tchaikovsky's initial sketch of the score, accomplished in forty days, did not include the orchestration.
[5] Note that the supplementary titles such as '*Les six Fées*' are included here for introductory reference and are not included in future presentations of the score structure.

Tchaikovsky's *The Sleeping Beauty* Score		
Act	**No.**	**Title**
Act II	10	*Entr'acte et Scène*
	11	*Colin-Maillard*
	12	*Scène*
	13	*Farandole*
	14	*Scène (Désiré et la Fée des Lilas)*
	15	*Pas d'action (Désiré et Aurore)*
	16	*Scène*
	17	*Panorama*
	18	*Entr'acte*
	19	*Entr'acte symphonique (Le Sommeil) et Scène*
	20	*Finale*
Act III	21	*Marche*
	22	*Polacca*
	23	*Pas de quatre (La Fée-Or, La Fée-Argent etc.)*
	24	*Pas de caractère (Le chat botté et la chatte blanche)*
	25	*Pas de quatre (L'Oiseau bleu, etc.)*
	26	*Pas de caractère (Chaperon rouge et le Loup)*
	27	*Pas berrichon (Le Petit Poucet, etc.)*
	28	*Pas de deux (Aurore et Désiré)*
	29	*Sarabande*
	30	*Finale et Apothéose*

Orchestration of the score then occupied Tchaikovsky from 11 June until 1 September, 1889. He was enthusiastic about the project, and wrote to his benefactress Nadezhda von Meck (1831-1894) 'I have devised several completely new orchestral combinations which I hope will be very beautiful and interesting' (Brown, 1992 [1986], 188; Poznansky and Langston, 2002, letter 3920). The 'single most surprising instrumental novelty' was the replacement of the harps with a piano in Act III (Brown, 1992 [1986], 198). The piano lends a richer texture to the *Pas de quatre* (No. 23) and the *Apothéose* (No. 30) than the harp would have provided. Tchaikovsky prescribed the following

instruments to make up the orchestra, a standard configuration for 1889, except for the piano (Tchaikovsky, 1974 [1889], xviii):

- Strings: Violins I, Violins II, Violas, Cellos, Double Basses
- Woodwind: Piccolo, 2 Flutes, 2 Oboes, Cor Anglais, 2 Clarinets (B-flat, A), 2 Bassoons
- Brass: 4 Horns (F), 2 Cornets (B-flat, A), 2 Trumpets (B-flat, A), 3 Trombones, Tuba
- Percussion: Timpani, Triangle, Tambourine, Side Drum, Cymbals, Bass Drum, Gong, Glockenspiel
- Other: 2 Harps, Piano

The score is 'symphonic' in the sense that it has a dramatic and choreographic design, and also in the sense that it makes extensive use of conflicting musical themes (Warrack, 1979, 37). From a musical perspective, 'the ballet is a duel between the Lilac Fairy and Carabosse', whose themes are announced for the first time in the Introduction (Croce, 1978, 371). The evil Carabosse's theme is characterised by the clarinets' discordant melody (Figure 1.1), while the woodwind and horns accent the offbeat, Tchaikovsky making it clear from the outset his intention to create rhythmic interest in the score.[6] In contrast, the Lilac Fairy, the fairy of goodness, is associated with a more subdued theme, with harp glissandos, while the woodwind carries the lyrical melody (Jacobs, 1999, [online]) (Figure 1.2). These motifs run through the entire ballet, serving as important character signposting in the underlying plot. The battle for control over Aurora is reflected harmonically; the Lilac Fairy's theme is in the key of E major while Carabosse's is in the parallel E minor. The

[6] In drawing parallels between Carabosse and Catherine de Medici (1519-1559), Helena Hammond describes Carabosse's theme as suggestive of 'social and civil unrest' (Hammond, 2017, 37).

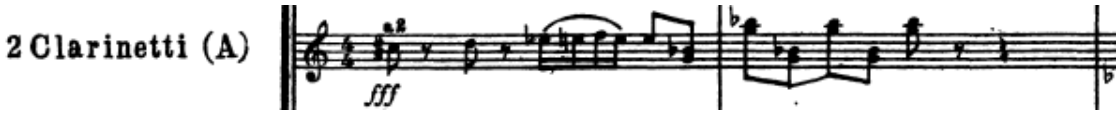

Figure 1.1 Carabosse's Theme in the Clarinets (*Introduction* bars 1-2) (Tchaikovsky, n.d. (after 1988) [1889], 9)

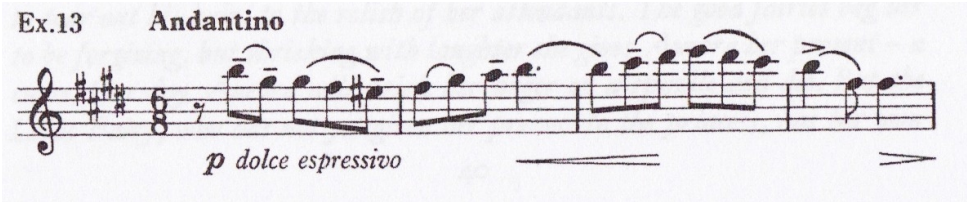

Figure 1.2 Lilac Fairy's Theme (piano reduction) (Warrack, 1979, 38)

two themes are also the source of many other ideas within the ballet (Wiley, 1985, 115). For example, a variation of the Lilac Fairy's theme in A major and with a broader melodic line marks her entrance in the Prologue (*Scène* (No. 2) bars 56-59); another variation of the melody characterises her variation in the *Pas de six* (No. 3, *variation* VI, bars 1-6).

The concept of symphonism in ballet music, and later also applied to the choreography, was hotly debated in the early days of Soviet Russia. The more it became an ideological term, entangled in the arguments about ballet's status as an art for the socially elite and anxiety about the relatively low status of its music prior to the revolution, the more it resisted precise definition. In the 1920s the debate shifted into academia where, in 1922, musicologist Boris Asafiev (1884-1949) claimed that *The Sleeping Beauty* score qualified as symphonic on the grounds that it 'expressed choreographic concepts' such as narrative events rather than merely acting as an accompaniment (Scholl, 1993, 85). Asafiev's view echoes Wiley's quote above, referring to the score as a 'purposeful expressive force' (Wiley, 1998, 240). Furthermore, according to

Wiley, the large-scale structure that is required by symphonic principles is formed by the libretto; 'the score is continuously responsive to the narrative and to the emotional states of the characters' (Wiley, 1985, 64). The libretto shapes the structure of the score which provides coherence to the ballet.

Three years later, in his collection of essays titled 'Paths of a Balletmaster' (1925), Fyodr Lopukhov (1886-1973) put forward the dance symphony as the ideal choreographic art form (Lopukhov, 2002). In his view, the elaboration of choreographic themes is key to the symphonisation of dance, analogous to the development of musical themes in a symphony. He summarised his approach thus:

> The staging of a dance may be nonsymphonic, regardless of the fact that it is performed to the accompaniment of symphonic music, if it is based upon randomly selected and carelessly distributed dance movements. Conversely, a choreographic work may be fully symphonic even when it is performed to the accompaniment of nonsymphonic music, although in this case there is, of course, a serious mismatch between the choreographic and the musical intentions. *The ideal form of choreographic creativity involves close contact between musical and dance symphonism* [my emphasis].
>
> (Lopukhov, [1925] 2002, 101)

According to Scholl, the *Sleeping Beauty* score was to a large extent responsible for this shift in thinking about music and dance, that 'good' choreography was a symphonic match with the music (Scholl, 2004, 91). Not all choreographers subscribed to this view however, and twentieth-century dance also saw a change to the *status quo* of music and dance that 'go together'. For example, according to ballet critic Richard Buckle (1916-2001), dancer and choreographer Vaslav Nijinsky's (1889-1950) *L'Après midi d'un faune* (1912) reduced Claude Debussy's (1862-1918) score to 'background music' (Buckle, 1971, 164). In the 1950s, the collaborations by John Cage

(1912-1992) and Merce Cunningham (1919-2009) took this division one step further, and aimed to make music and dance independent of one another, although, as explained in Section 2.7, this is difficult to achieve in practice (Cunningham, 1982, 142-143).

Expressing a view contrary to the prevailing opinion of *The Sleeping Beauty* as a symphonic score, dance writer Arnold Haskell (1903-1980) asked whether instead Tchaikovsky had simply run out of ideas (Haskell, 1949, 45). He pointed out that the theme to the *Andante Cantabile* section (bars 1-79) of the *Pas d'Action* (No. 15(a)) is almost identical to the theme of the second movement of his *Symphony No. 5 in E Minor, Op. 64* (1888) except for the last note (Figures 1.3 and 1.4 respectively). The two works were written at similar times so there could have been a crossover of musical ideas, but Tchaikovsky was well aware of the different requirements of the forms. The elaboration of a theme in ballet was subject to greater constraints than in a symphony, that is by both the ability of the choreographer to respond to the music and by the connection to the libretto. In the *Andante Cantabile* Tchaikovsky compensates for these with the richness of his instrumentation; the flute, brass, and woodwind offer questions to which the strings respond. Over twenty years before Haskell's opinion was published, it seems that Diaghilev had already noticed the similarity in the two pieces; he used the slow movement from the *Symphony No. 5* as an interlude between the first and second scenes of his *Sleeping Princess* (1921) (Gupta, 2011, 45).

Figure 1.3 *Pas d'Action* (No. 15(a)) *Andante Cantabile* Theme (bars 3-10) (Tchaikovsky, n.d. (after 1988) [1889], 112-113)

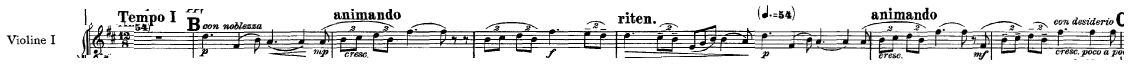

Figure 1.4 *Symphony No. 5* Second Movement Theme (bars 45-50) (Tchaikovsky, n.d. [1888], 4)

The appropriately named *Entr'acte symphonique* (No. 19) states its theme, the third and final major theme of the work, in the opening nine bars (Figure 1.5), which is then elaborated as the prince journeys through the sleeping forest (bars 23-30 and 43-95). The other two major themes also appear in this piece; Carabosse's theme (bars 11-13 and 31-33) reminds us that she is still threatening Aurora's happiness, and the Lilac Fairy's, as she accompanies the prince to find Aurora (bars 19-21 and 39-41). Her theme is disguised by a change in instrumentation from woodwind to muted trombone which creates a mysterious atmosphere in keeping with the piece. At bar 96, the horn fanfare is recalled from the opening of Act II, marking the prince's entry to the castle.

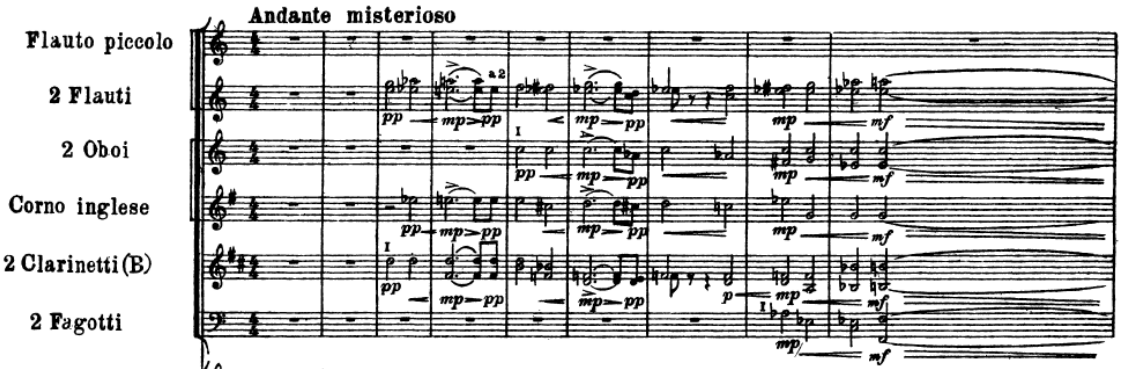

Figure 1.5 *Entr'acte symphonique* theme (No. 19 bars 1-9) (Tchaikovsky, n.d. (after 1988) [1889], 203)

The final aspect of the score to discuss here is its malleability. The score is not fixed, but rather it is reordered and edited according to the

choreographer's/producer's selection.[7] In general, Tchaikovsky provided more music than Petipa requested (Wiley, 1985, 110). In several of the numbers, Tchaikovsky also provided the flexibility for editing by including repeated 8-bar or 16-bar phrases, or longer repeated sections, as his predecessors had. This type of modification of the score during the preparation of a ballet was common practice in nineteenth-century Russian ballet (Wiley, 1998, 240). These types of changes create a world of possibilities for choreographers and producers to change the way in which the story is told, or even to tell an entirely different story. In total, the score takes almost three hours to play, depending on *tempo*, making for a lengthy performance even if the repeated sections were cut. Indeed, from the opening night numbers were omitted and reordered,[8] and this became standard practice; the *Sleeping Beauty* score is almost always restructured in the production of a dancework.[9] The score has come to be viewed as a collection of pieces that can be reordered and edited according to the requirements, goals, and constraints of a particular production. Section 2.2 describes the method I developed to analyse the restructuring of the score for a given production, and to assess the impact on its meaning.

1.2.2 Establishing a Reference Score

A number of arrangements of the *Sleeping Beauty* score were made for different instruments and purposes. The following description of the historically

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[7] In fact all scores are malleable, in the sense that they are an incomplete specification of the music, a skeleton that is open to a degree of interpretation by the performer/conductor. In this thesis, the term malleability is used to mean the omission, editing, and/or reordering of numbers to meet the requirements of a specific production.

[8] The score used for Petipa's first production is discussed in Section 4.1.

[9] Restructured is used to mean numbers or sections of numbers are cut, and/or the reordering of numbers or sections of numbers from their original sequence.

significant versions has been collated from a wide range of sources, including Tchaikovsky's own correspondence (Poznansky and Langston, 2002). The International Music Score Library Project database contains several versions of the score and some historical notes (International Music Score Library Project, 2013a; 2013b).

As each act was orchestrated, Tchaikovsky sent it to St. Petersburg to be copied and for a *répétiteur* to be made. The *répétiteur* was a reduction for two violins that was used for rehearsals.[10] On receiving back the orchestrated acts, Tchaikovsky then sent them to his pupil Alexander Siloti (1863-1945) to produce a piano reduction; he had studied harmony under Tchaikovsky and was highly skilled in transcription (Wiley, 1985, 292). Siloti's arrangement was published by the firm of Jurgenson before opening night,[11] and therefore included some items which were later cut from the ballet during rehearsals including the *Variation d'Aurore* (No. 15(b)) and the *Entr'acte* (No. 18).[12]

Later in 1890 the Hamburg music publisher Daniel Rahter (1828-1891) submitted a request to the music department of the Saint Petersburg theatres to borrow a copy of the score. Tchaikovsky gave his consent to this request and, using the expensive lithography process, a very limited print run of the orchestral score was made in 1891 (Poznansky and Langston, 2002, letter

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[10] It was usual at this time for two violins to be used at ballet rehearsals; now either a piano or recorded music is the norm.

[11] Jurgenson's was founded in 1861 by Pyotr Ivanovich Jurgenson (1836-1904) with the assistance of Nikolay Rubinstein (1835-1881), a close friend of Tchaikovsky and also a teacher of Siloti. Located in Moscow, it was the largest music publisher in Russia at the time.

[12] Note that the Introduction to the miniature Eulenburg score erroneously states that it was the *Entr'acte symphonique* (No. 19) that was omitted (Fiske, 1973, iii). Other sources, including Wiley, who has analysed the performance scores themselves, and Brown, and most significantly, a telegram sent from Vsevolozhsky to Tchaikovsky agree that is was No. 18 that was cut. Furthermore, from a choreomusical standpoint, No. 18 was a stand-alone piece and more easily dispensed with, whereas No. 19 contained the awakening kiss at its conclusion and would have been almost indispensable (Brown, 2006, 356; Wiley, 1985, 152).

4257). As it was the performance score, it omitted items that had been cut, such as those mentioned above. Therefore the Rahter score was rare and even those companies that obtained a copy were forced to either orchestrate the missing items from the Siloti piano arrangement, or leave them out of the production all together.

A piano arrangement by Sergei Rachmaninoff (1873-1943) for four hands was published by Jurgenson in 1891 (International Music Score Library Project, 2013a, [online]).[13] The four-hands score also omitted the numbers which had been cut for the premiere, indicating that he had probably worked from the orchestral performance score rather than from Siloti's piano arrangement. Rachmaninoff's arrangement was used by Diaghilev for the initial planning of the *Sleeping Princess* in 1921 (see Section 4.2).

A selection of pieces from the orchestral score (a conflation of the *Introduction* and No. 4, Nos. 8, 24, 17, and 6) was chosen by Siloti and published as *The Sleeping Beauty Suite (Op. 66a)* by Jurgenson in 1899. Until 1952, these were the only parts of the score generally known outside of ballet circles (Fiske, 1973, v).[14] Although the full orchestral score of *The Sleeping Beauty* is also listed among the Jurgenson catalogue of published compositions for 1899, neither the printed edition nor the printing plates have been found. Only one plate number, that of the *Polacca* (No. 22), corresponds to a record of being printed by the firm (Tchaikovsky Research, 2013, [online]). In 1918 the firm was expropriated by the Communist regime and became the music division

[13] In 1891, Rachmaninoff was a young pianist and had just graduated from the Moscow conservatory; he studied there on the recommendation of Siloti, who was his mother's nephew by marriage.

[14] Meanwhile, in 1904, Boris Jurgenson and his brother Grigory had inherited the publishing company after their father's death. Boris, Tchaikovsky's godson, compiled the first catalogue of Tchaikovsky's works in 1898.

of the Soviet State Publishing House, known variously as *Gosudarstvennoye Muzykalnoe Izdatelstvo*, the acronym *Muzgiz*, or *Muzyka* (International Music Score Library Project, 2013b, [online]). They (re)published complete editions of Tchaikovsky's works and those of other composers including Glinka and Rimsky-Korsakov. Tchaikovsky's *Complete Collected Works* was issued in 63 volumes. Volume 12, published in 1952 and edited by Anatoly Dmitriyev, is *The Sleeping Beauty* orchestral score; volume 57 is Siloti's transcription for solo piano published in 1954 (International Music Score Library Project, 2013a, [online]). Now in the public domain, the scores have been reprinted by western publishing houses.

There are now several versions of the complete orchestral score of *The Sleeping Beauty* readily available in the United Kingdom. For choreomusical analysis, which includes such activities as examining how a choreographer has reassembled the score, it was necessary to choose the most appropriate one. Once this 'reference score' had been chosen, with justification as to why it had been selected, it could be used as the basis for comparison of each choreographic instantiation of *The Sleeping Beauty*. In the 1970s both Kalmus and Eulenburg published the complete orchestral score (Tchaikovsky, 1974 [1889]; ca 1970 [1889]). According to Alfred Publications of Van Nuys, California, the current owners of Kalmus, the score was published without any changes to the *Muzgiz* version as both a full size edition (reference number A2184) and a miniature study edition (reference number 544) circa 1970 (Kalmus/LMP, 2013). The Eulenburg miniature edition (reference number 1355) was published in 1974, and also claims to be a reprint of the score issued in 1952 from Moscow. However, some small differences do exist between the two

reprints. For example, in the *Panorama* (No. 17) and the *Entr'acte symphonique* (No. 19) the Kalmus edition has errors in the bar numbering, whereas the Eulenburg edition is correct. In the last several years of studying the score in detail, I have found no errors in the Eulenburg score. Therefore the Eulenburg version was considered to be the most appropriate orchestral score for my analysis, and was selected as the reference score. References to the score can be assumed to be from this version unless explicitly stated otherwise. These scores, both the scarce and incomplete versions prior to 1952, and the more widely available versions published subsequently, were to become the historical texts that played a key part in the proliferation of *The Sleeping Beauty* productions.

1.2.3 The Russian/Soviet Tradition

Petipa's *The Sleeping Beauty* was the culmination of a century of ballet development. Engaged as a dancer with the Imperial Russian Ballet in 1847, Petipa was their ballet-master from 1862. As a choreographer, his ballets were a 'response to nineteenth-century grand opera' as they became increasingly elaborate spectacles, with ensemble dances creating complex patterns (Scholl, 1994, 3). *The Sleeping Beauty* followed the established plot structure of mad scene, vision scene, and reconciliation scene, as in *Giselle* (1841), and Petipa's own *Daughter of the Pharoah* (1862) and *La Bayadère* (1877). Although Aurora is not driven to madness, the pricking of her finger provides a similar event that initiates a magical spell (Scholl, 1994, 6). The choreographic structure was also consistent with the existing canon; 'the construction of each act, the sequence of the dances - solo, group, ensemble - all followed an identical order. The

triumphant *coda* and apotheosis of the last act was an indispensable element.' (Souritz, 1990, 21). A choreomusical analysis of Petipa's first production of *The Sleeping Beauty* is in Section 4.1, in the context of its influence on the first British productions. The following paragraphs provide additional contextual discussion of the work, before, during and after the Soviet regime. These productions provide a useful counterpoint to the development of the Royal Ballet's version, in that they illustrate a different evolution of the work (see Chapter 5).

Whereas Russian ballet had primarily been the purview of the aristocracy, with *The Sleeping Beauty* it gained a popular audience (Scholl, 1994, 21). In 1898 Alexander Gorsky (1871-1924) restaged the ballet at the Imperial Bolshoi Theatre in Moscow and, prior to the 1917 revolutions, it ran almost continuously there and in St. Petersburg (Grigorovich and Vanslow, 1987, 12; Souritz, 1990, 32). Generally speaking, classical ballets were shown daily until the early 1920s when cutbacks imposed after the revolutions resulted in fewer performances and smaller casts (Souritz, 1990, 257). By this time, Lopukhov had joined a group at the State Academic Theatre of Opera and Ballet (as the Mariinsky Theatre was then known) intent on preserving the legacy of the Imperial Ballet despite the political climate. His 1922 production of *The Sleeping Beauty* reintroduced some ensemble pantomime scenes which had been cut, such as where Carabosse occupies the King's throne during the christening. He also reinstated some of the hunting scene dances (No. 12) and the *Sarabande* (No. 29) which had been cut during Petipa's time. However, these additions made the production overlong, and Lopukhov realised Petipa had been wise in his editing. His staging of dance action to the interlude

Entr'acte (No. 18), originally intended to be a violin solo between Acts II and III, was a success with the critics. Audiences too seemed to prefer the scenic interpretation, where Aurora was being held captive by Carabosse, to the music-only interlude (Souritz, 1990, 259).

Soviet reworkings of classical ballets were widespread. In 1924, Nikolai Vinograd proposed a new scenario for *The Sleeping Beauty* where the Prologue was set in the fifteenth century and the other acts in the future. The Prologue was 'the first uprising of the proletariat'; Aurora was awakened by the 'Leader of the Uprising' and transformed into the 'Dawn of World Revolution' (Souritz, 1990, 261). Significantly, the theatre had sufficient authority to refuse the proposal, and did so. A Bolshoi revival in 1944 by Asaf Messerer was set entirely in Russia with the set for Act I resembling a chamber in Catherine the Great's Winter Palace (Morley, 1946 [1945], 27). While the national setting was in keeping with the mood of the time, the reference to tsarist opulence is somewhat surprising, although, in a similar historical gesture, a number of important pre-revolutionary buildings were restored following the Second World War. The most influential *Sleeping Beauty* production of this period was by Konstantin Sergeyev (1919-1992) in 1952 for the Kirov Ballet. He made significant changes to Petipa's version such as increasing the amount of dancing for men and, in common with other Soviet stagings of the classics, took out much of the mime. K. Sergeyev's (to distinguish him from Nicholas Sergeyev) interpretation became the traditional one for two generations of Russian dancers and audiences, and influenced later productions by Rudolf Nureyev (1966) and Natalia Makarova (2003) (Meisner, 2009, 16).

More recently, the Mariinsky Ballet's 1999 'authentic' revival was politically motivated at a time when Russia was establishing a post-Soviet return to the past. Pre-Soviet buildings continued to be restored, Leningrad was returned to its original name St. Petersburg, and bringing back *The Sleeping Beauty* to the Mariinsky was part of this cultural revival (Scholl, 2004, 132). Sergei Vikharev's reconstruction aimed to recreate the 'look and feel' of the original rather than to be historically authentic in every respect; nonetheless it generated much discussion in the ballet world about aspects of its legitimacy (Vaziev and Vikharev, 1999, 21). The choreographic text was based on the Stepanov notation described in the following section, in addition to a number of productions including that of the Royal Ballet, but it nonetheless includes a mixture of Imperial and Soviet-era steps. According to dance historian Doug Fullington, who reads Stepanov notation fluently and has reconstructed some of Petipa's dances, including parts of *The Sleeping Beauty*, there are passages in the notation that were ignored or misread (Fullington, 1999, [online]). However in many cases, only the positions of the feet were notated, either to act merely as an *aide-memoire* to the *regisseur* staging the ballet, or because the arms and head positions were implied, given the feet positions (Bell, 2017, 34). This lack of specificity results in a degree of interpretation on the part of those staging the ballet. Garafola argues that the refurbishment satisfied the tourism market's requirement for novelty, without threatening the sensibilities of the conservative St. Petersburg ballet establishment (Garafola, 2005, 402). Even so, it seems to have been a step too far for both Russian audiences and dancers; the Mariinsky Ballet have since returned to K. Sergeyev's 1952 production for performances at home and abroad. In contrast, the British critics

were very positive about the production when it was staged at the Royal Opera House in 2000. The following excerpts from press reviews were typical:

> The four-hour production is so full of incident that time passes more swiftly than in Dowell's fantasy concoction. In the Kirov's staging, there are layers of society to decode: the stage is packed with courtiers and peasants, servants and aristocrats, as well as a hierarchy of fairies and attendants.
>
> (Parry, 2001)

> The production unfolds with unfashionable leisure, although almost four hours in such magnificent company feels a lot shorter than ballets half its running time. There is continuous enticement on stage, be it the high classical dancing, the mimed vignettes or the sheer spectacle of so many people and so many visual stimuli. Petipa's choreography is enchanting, Tchaikovsky's score never surpassed.
>
> (Craine, 2001)

However, it is one thing to enjoy a new production for a season, and quite a different thing to replace the existing production entirely. K. Sergeyev's production has been a Kirov tradition for almost three generations, and both audiences and dancers have an attachment to it. Similarly, despite the overwhelmingly positive reviews, I doubt that the Royal Ballet audiences and dancers would want their version of *Sleeping Beauty* to be replaced with such a distinctly different production.[15]

1.2.4 Nicholas Sergeyev

The next significant choreomusical thread in the *Sleeping Beauty* tapestry is provided by Nicholas Sergeyev, former Ballet Master at the Mariinsky Ballet. In 1903, he was placed in charge of a project, begun a decade earlier, to document the entire repertoire of the company, using an in-house notation system. The system was developed originally by dancer Vladimir Stepanov,

[15] Natalia Makarova's 2003 production for the Royal Ballet is evidence of this. Considered too much of a break with tradition, it was replaced in 2006 (see Section 5.5).

and detailed in his book *L'Alphabet des Mouvements du Corps Humain (1892)* (Stepanov, 2014 [1892]). It was later modified by Alexander Gorsky who took over the project after Stepanov's death in 1896. When Gorsky left for the position of Ballet Master to the Bolshoi Theatre in Moscow in 1903, Sergeyev took over his position.

In Stepanov notation, individual positions and movements are written on three modified musical staves: the top two-line staff shows the head and torso; the middle three-line staff shows the arms; and the lower four-line staff represents the legs and feet (Bell, 2017, 34). Conventional musical notation is used for the duration of a movement, and the note is ornamented with marks

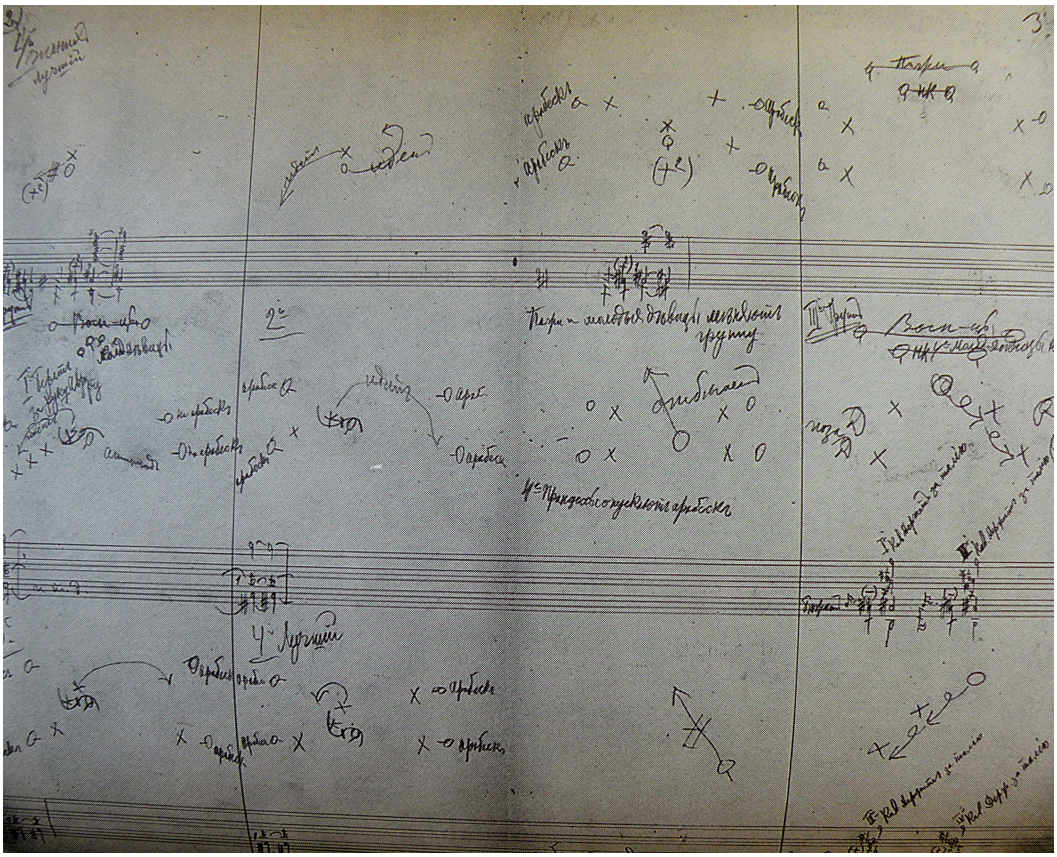

Figure 1.6 Stepanov Notation for part of the Rose Adage from *Pas d'Action* (No. 8(a)) (Scholl, 2004, 142)

which describe the nature of that movement (Figure 1.6). Plan views are used to show the patterns and movements of dancers relative to one another.

In 1918, fearing for the future of imperial Russian ballet, and also, presumably, for himself, Sergeyev fled to Europe smuggling a large collection of notations, scores, photographs and programmes for *The Sleeping Beauty*, *Giselle* (1841), *Paquita* (1846), *Coppélia* (1884), *Little Humpbacked Horse* (1895), *Nutcracker* (1892), *Swan Lake* (1895) and *Raymonda* (1898), and a number of other works. This collection, together with his own experience, provided the knowledge-base from which he restaged ballets for European companies over the next thirty years. He worked with Diaghilev to stage *The Sleeping Princess* (1921), and with de Valois for ten years including on *The Sleeping Princess* (1939) and *The Sleeping Beauty* (1946). As her company developed its own creative autonomy, he became frustrated and moved to Mona Inglesby's International Ballet. Inglesby was prepared to adopt his versions unchallenged, including a production of *The Sleeping Beauty* in 1947, although this was overshadowed by the Sadler's Wells' production in 1946 (Brown, 2007, 35). However, Inglesby was to play an important role as custodian of Sergeyev's collection. Sergeyev died in 1951 and bequeathed his collection to a friend who was uninterested in ballet; Inglesby categorically denied that she was the heiress as Clive Barnes had reported. Inglesby's father paid this friend £200 (£6,300 in today's money) for the collection and gave them to Mona, but her company folded two years later. In the 1960s she looked for a permanent home for the collection; the Royal Ballet declined and an offer from the Royal Academy of Dancing fell through. In 1969, the Harvard Theatre Library purchased the collection for £6000 (£95,400 in today's money)

promising its safekeeping in perpetuity (Sergeyev, 1888-1944; Brown, 2007, 36). It contains the piano reduction of *The Sleeping Beauty* score and the orchestral parts for some numbers, but not a complete orchestral score. Sergeyev's collection has acted as a vital text, in the sense that it formed the basis for staging not only *The Sleeping Beauty*, but also many of the Russian ballets in the West, and thus was the foundation for the formation of the Western classical canon (Genné, 2000).

1.2.5 Diaghilev's *The Sleeping Princess* (1921)

One of the important threads in the *Sleeping Beauty* tapestry is provided by Diaghilev's Ballets Russes production, which was influential for the British productions to come. Although not the first production in the West (that honour belongs to Giorgio Savocco's 1896 production (which no longer survives) at La Scala in Milan with Carlotta Brianza, the original Aurora, in the title role), it was the first full-length production in Britain. Diaghilev wanted to create a long-running show and invested heavily in décor and costumes. He called his production *The Sleeping Princess*, allegedly so as not to be confused with a London pantomime called *The Sleeping Beauty* that was also playing in London at the time (Au, 2004 [1998], 611).[16] The Alhambra Theatre company advanced him £20,000, a huge sum in 1921, equivalent to over £800,000 in today's money, payable against box office receipts. Léon Bakst produced his most sumptuous designs, which were considered too heavy for the choreography.

[16] Offering a different, if rather whimsical explanation, Buckle reports a conversation with Lydia Lopokova (1892-1981), a dancer with the Ballets Russes, where Diaghilev said it could not be called *The Sleeping Beauty* because of her 'unclassical nose' (Buckle, 1993 [1979], 573).

Diaghilev, however, did not hesitate in modifying a costume if he felt it hindered a dancer's movement (Beaumont, 1945, 197).

The production was eagerly anticipated; the editor of *The Dancing Times* Philip Richardson, writing as 'The Sitter Out', provided a lengthy synopsis of the scenario in October 1921 (Richardson, 1921a, 2-4). In the November issue, he described the dancers likely to appear as a 'galaxy of talent' and urged every student of dance to see the production (Richardson, 1921b, 82). In December he devoted eight pages to a review and a series of photographs; 'As a series of exhibitions of pure dancing' he wrote 'I very much doubt if London has ever before seen its like' (Richardson, 1921c, 179). The production ran for 105 consecutive performances between November 1921 and February 1922, a remarkable record for a Petipa ballet (Garafola, 1998 [1989], 223). Enrico Cecchetti (1850-1928) even made an appearance, reprising his role as Carabosse, to celebrate fifty years of dancing (Hammond, 2007, 32; Grigoriev, 2009 [1953], 172). Unfortunately, despite the enthusiasm of the London dance-world, the run fell far short of the six months required to pay back the loan. The sets and costumes were impounded to pay the creditors, Diaghilev fled England for France, and the seventy artists in the production scattered to find work elsewhere (Garafola, 1998 [1989], 117).[17]

Despite the premature ending to the run, however, Diaghilev's production made an impression on de Valois; it was the first and only full-length production

[17] It was not quite the end of *The Sleeping Princess* for Diaghilev. In Paris he put together a shortened version called *Aurora's Wedding* (1922) which contained extracts from the court scenes and additional choreography by Bronislava Nijinska (1891-1972) (Garafola, 1998[1989], 118). It remained in the repertoire until Diaghilev's death and the demise of his company in 1929, touring widely across Europe. After Diaghilev's death, *Aurora's Wedding* was regularly performed as part of the repertoire of Colonel de Basil's Ballets Russes de Monte Carlo.

of the work that she had seen prior to mounting her own.[18] The production also provided an opportunity for British dancers to gain valuable experience in the *corps de ballet*, including Hilda Bewicke, Ursula Moreton and Dorothy Coxon (Beaumont, 1945, 193). In de Valois' own words, it was 'a yardstick for the Royal Ballet to measure things by when it later produced this work' (de Valois in (Sorley Walker, 1998, 54)).

1.2.6 Anna Pavlova

Like Sergeyev and Diaghilev, Anna Pavlova is one of several key individuals whose history is intertwined with that of *The Sleeping Beauty*. In many countries, her performance of *The Sleeping Beauty* was the first, and, as she herself had been stirred by it, she inspired a number of the people who were to be key in the development of British ballet. She had seen it at just eight years of age, and decided then to make dance her vocation (Pavlova, 1956 [1922], 112; Kerensky, 1973, 5). Pavlova joined the Imperial Ballet and, in the opening decade of the twentieth century, she danced the roles of the fairy Candide, Princess Florine, the Lilac Fairy, and, as a principal, Aurora (Dandré, 1979 [1932], 404-405). In 1908, she made her inaugural tour outside of Russia; with the slightly reluctant blessing of the Mariinsky Theatre directors, she performed in Finland, Sweden, Denmark, Czechoslovakia and Germany. She appeared at Covent Garden in 1911 with Diaghilev's Ballets Russes and performed the Bluebird *pas de deux* (No. 25), billed as *L'Oiseau d'Or*, with

[18] Fallout from the closure of the production was to impact upon de Valois' dancing career in an unexpected way. After *The Sleeping Princess* closed, Léonide Massine (1895-1979), who had been Diaghilev's choreographer prior to the production, and Lydia Lopokova, formed a small company which de Valois joined, later moving to Diaghilev's company in 1923 (Anderson, 2006, 10).

Vaslav Nijinsky. Her strength and muscle control were widely admired, and most of her dances were performed *en pointe* (Kerensky, 1973, 82).

Later, when she had her own company, Pavlova toured extensively with several versions of *The Sleeping Beauty*. Although none of these versions was complete, in the sense that Petipa's had been, they exposed many audiences to the work for the first time. The first of these was performed in 1916, when Pavlova undertook to perform *The Sleeping Beauty* at the Hippodrome Theatre in New York as part of a vaudeville show organised by the impresario Charles Dillingham (Money, 1982, 232). Ivan Clustine, her ballet-master, compiled four scenes which lasted fifty minutes in total: Christening and Birthday; Vision and *Panorama*; Awakening; and Wedding. Bakst, working from Europe, provided designs for the show, sending them piece by piece as they were completed through his agent in London. The *New York Tribune*'s review was mixed; Pavlova's dancing was 'delightful', but the ballet was 'not coherent', possibly a valid criticism given the amount of material cut (Money, 1982, 237). After about five weeks, when the audiences tired of the large number of supernumeraries with non-dancing roles, Pavlova began to modify the choreography. She inserted more *divertissements* in place of ensemble numbers and the duration of the ballet began to shrink (Money, 1982, 243). Three months into the run, the ballet lasted barely eighteen minutes and finally it was abandoned in favour of a suite of *divertissements* against a plain backcloth (Kerensky, 1973, 54; Money, 1982, 245).

These seemingly casual changes to the choreography and score reveal how little authority Petipa and Tchaikovsky wielded away from the Mariinsky, especially in the face of falling ticket sales. It is not known where Pavlova got

her score for *The Sleeping Beauty*. It may have been the Rahter score, but it seems more likely that she obtained a copy from the Mariinsky while she worked there. It is clear that she recognised the importance of the music, since although she relied mostly on the in-house orchestras of theatres or a piano accompaniment, her company included 'one or two conductors' and 'two or three solo musicians to play piano, violin, and cello solos in certain works' (Kerensky, 1973, 56).

In 1917 she performed the Vision Scene in Lima, and it was there that Frederick Ashton first saw her, inspiring him to become involved in ballet (Vaughan, 1999, 2). The Vision Scene was also on the programme in London in 1920, where the *Times* critic declared Aurora's miming and dancing to be 'perfect' (Money, 1982, 284). Like the Ballets Russes, Pavlova's visits to London in the 1920s were an influence on many of the people who were to play a key role in establishing British ballet including Ashton and de Valois (Vaughan, 1999, 8).

1.2.7 The Royal Ballet

De Valois' vision for a national ballet company included a repertoire of both classical and modern works, for example the 1935 season had included: *Le Lac des Cygnes* (1895) with choreography by Petipa and Lev Ivanov (1834-1901), and *Giselle* (1841) staged using Sergeyev's knowledge and resources; and *Job* (1931) and *The Rake's Progress* (1935) choreographed by de Valois herself (Programme, 1935). She wanted the modern works to be viewed as serious art competing with the reputation of the Russian ballet; for example *The Rake's*

Progress (1935) was considered to be of native British inspiration, distinct from the Russian style (Clarke, 1955, 103). It became a part of the indigenous repertory for the nascent company that was equipping Britain with its own canon of modern ballets (Genné, 2000, 134). At the same time, de Valois also wanted to include Petipa's classics both for the credibility of the company, and to offer her dancers the challenge of his choreography. In 1933, the woman's Bluebird variation (No. 25 *variation* II) and the *pas de deux* from Act III (No. 28 (b) *Adage*) were introduced as stand-alone extracts from *Sleeping Beauty* (Percival, 2006, 52). In the 1935-6 season, Pearl Argyle (1910-1947) danced the *pas de deux* with Robert Helpmann (1909-1986), and in the following year Margot Fonteyn (1919-1991) took the role of Aurora in the same dance (Arundell, 1978 [1965], 215).

The first complete version, as distinct from extracts, was entitled *The Sleeping Princess*, as Diaghilev's production had been called, and opened at the Sadler's Wells Theatre on 2 February 1939. It had been postponed from the previous season to wait for the stage to be enlarged and additional dressing rooms to be built to accommodate the production (Vaughan, 1999, 164). Fonteyn and Helpmann opened the production as Aurora and the Prince. Ashton, who was to become an influential choreographer in the evolution of the Royal Ballet's *Sleeping Beauty*, danced the Second Prince in the Rose Adage and Puss in Boots in the last act (Vaughan, 1999, 168).

Since 1939, there have been seven more distinct productions of *The Sleeping Beauty* by the Royal Ballet and its predecessor companies; choreomusical analysis of these productions is in Chapter 4 and Chapter 5 (Table 1.6). The Victoria and Albert Museum theatre and performance archive

at Blythe House in London was a valuable source of information about these productions. It holds theatre programmes, newspaper clippings, and, of particular usefulness, the 'bulletins' of Lionel Bradley (1898-1953). Bradley, who was assistant secretary and sub-librarian of the London Library from 1940, wrote in detail about the ballet performances he attended which he then circulated to his friends outside London. He wrote as a ballet fan rather than a scholar, but his bulletins provide an important historical record of *Sleeping Beauty* performances in London from 1939 until his death (Sections 4.3 Vic-Wells *The Sleeping Princess*, and 4.4 Sadler's Wells *The Sleeping Beauty*).

Table 1.6 Royal Ballet productions of *The Sleeping Beauty* (Royal Opera House Collections, 2012)[19]

Year	Producer(s)	Listed Choreographer(s)	Note
1939	Nicholas Sergeyev	Marius Petipa	Entitled *Sleeping Princess* and performed by the Vic-Wells Ballet
1946	Nicholas Sergeyev and Ninette de Valois	Marius Petipa, Ninette de Valois, Frederick Ashton, Stanislas Idzikowsky	Title changed to *The Sleeping Beauty* performed by Sadler's Wells Ballet
1968	Peter Wright	Marius Petipa, Frederick Ashton	The company was renamed The Royal Ballet in 1957

[19] The choreographers are listed in the same order as in the Royal Opera House performance database. Petipa is always listed first, followed by either the name of the producer, if he/she has contributed to the choreography, or Ashton's name. Other choreographers are usually, but not always, listed according to the number of dances they have choreographed in the production.

Year	Producer(s)	Listed Choreographer(s)	Note
1973	Kenneth MacMillan	Marius Petipa, Kenneth MacMillan, Frederick Ashton, Fedor Lopukhov	Lopukhov first credited with the Lilac Fairy's variation which possibly dates from his staging of *Sleeping Beauty* in Petrograd in 1922 (Lopukhov, 2002, 193-194)
1977	Ninette de Valois	Marius Petipa, Frederick Ashton, Kenneth MacMillan, Fedor Lopukhov	
1994	Anthony Dowell	Marius Petipa, Anthony Dowell, Frederick Ashton, Kenneth MacMillan, Fedor Lopukhov	
2003	Natalia Makarova	Marius Petipa, Konstantin Sergeyev, Fedor Lopukhov, Natalia Makarova	
2006	Monica Mason and Christopher Newton	Marius Petipa, Frederick Ashton, Anthony Dowell, Christopher Wheeldon	Lopukhov not listed but the Lilac Fairy variation unchanged

It is worth noting that, while the analysis to follow is focussed on the company which became resident at Covent Garden, it was its 'sister' touring company that was responsible for *Beauty* being seen by much wider audiences both in the UK and abroad. In 1959, the company performed the full-length *Sleeping Beauty* for the first time in Leeds using the same Oliver Messel (1904-1978) designs as the resident company. The number of dancers had to be supplemented from local dancing schools, and there was no spare capacity

to cover illness or injury. Also, not all theatres had an orchestra pit; sometimes musicians were placed in stage boxes, which made it very difficult for the conductor and the balance of sound. Although the company's resources were stretched to breaking point, audiences outside London were able to see this work for the first time (Woodcock, 1991, 127). The production toured until 1970 when the touring company was significantly downsized; a shortened production, *Aurora's Wedding*, was then toured from 1976. When the touring company again increased in size, Peter Wright (b. 1926) staged another full-length version in 1984 that remains in the company's (now the Birmingham Royal Ballet's) repertoire today (Woodcock, 1991, 128).

1.2.8 Reimagined Interpretations

During the first half of the twentieth century *The Sleeping Beauty* came to be seen as the epitome of classicism in British ballet; modern dance companies of the 1960s generally avoided the score. For example, Marie Rambert's (1888-1982) company, Ballet Rambert, developed its classical repertoire through the 1950s with extracts from all Tchaikovsky's ballets. However, from 1966, under the co-directorship of Rambert and Norman Morrice (1931-2008), the company was extensively streamlined to recover from financial difficulties, and the dancers were trained in Martha Graham's contemporary dance technique as well as ballet. Ballet Rambert was reborn as a modern dance company and Tchaikovsky disappeared from their repertoire. The *corps de ballet* was dispensed with and the sixteen to eighteen dancers remaining were all of at least soloist standard (Percival, 2012, [online]). Modern dance

companies were also generally smaller and, even if they had wanted to, did not have the resources to mount a full *Sleeping Beauty* production.

In addition to eschewing the classics, Merce Cunningham (1919-2009), and other choreographers of the sixties and seventies also rejected narrative. Dances based on fairy tales, such as *The Sleeping Beauty,* were largely rejected by the twentieth-century choreographers who were more inspired by the modern. By the 1980s, choreography had broadened to include such innovations as everyday movements, works without music, and talking. Possibly as a rejection of the anti-narrative trend, and possibly fostered by the idea that anything could be included in a dance, the eighties saw a return to narrative. One specific form of narrative to reappear in the eighties was the fairy tale, but not in the same form as the nineteenth-century ballet. Instead, rereadings of the fairy tales were often provocative both in terms of movement and social context (Banes, 1994, 281). These versions, superimposed on the 'traditional' or 'classical' interpretations, like vibrant embellishments of the tapestry, often used the same score as a starting point but with a different narrative or movement vocabulary.

Matthew Bourne's choreography can be seen in this light, creating a new narrative with different movement vocabularies and context. Works such as *Nutcracker!* and *Swan Lake* appeared in 1992 and 1995 respectively as a rereading of both the fairy tales and the traditional forms of the ballet works. More subtly, however, a rereading of nineteenth-century ballet in general can be seen much earlier in his work. For example, *Spitfire* (1988) is choreographed to music by the ballet composers Minkus and Glazunov. It references Jules Perrot's *Pas de Quatre* (1845) but is recontextualised as an advertisement for

men's underwear (Macaulay, 2011, 697). Bourne looks at dances of the past through his present-day lens; he questions the source while, at the same time, being respectful of it. As a result, we see in his work a destabilisation of the expected norms. One of Bourne's theatrical devices for disrupting expectations is the changing of gender of characters, most famously replacing the *corps de ballet* with male swans in his *Swan Lake*. In his *Sleeping Beauty*, the same device is used; three of the fairies, including the Lilac Fairy, are danced by men. This may cause the viewer to question preconceived ideas about the roles of men in ballet. Changing the gender of characters can also generate new meanings. The Count Lilac character seems to befriend Leo in contrast to the female Lilac Fairy who retains a dignified distance from the Prince. Of course, Bourne's reason for changing the gender of his characters may be a more simple one - he says he can identify better with male characters (MacGibbon, 2012b). Although Bourne's interpretation varies significantly from Petipa's original, his regard for Petipa is evident in his choreography. 'I kind of want to please the people who know them [the original ballets] very well', he says (MacGibbon, 2012b). This is readily apparent in the fairy variations of the Prologue where, despite the gender change, he retains the six dances as character portraits in tribute to the original choreographer (see Section 6.4) (Figure 1.7).

Re-imaginings of *The Sleeping Beauty* provide new choreomusical relationships and may create new meanings; they may also offer the opportunity for insights into the original that may change its meaning to us (Rowell, 2009 [1999], 42). For example, Bourne keeps the musical thematic associations for Carabosse and Count Lilac while developing a new one for Aurora. *Scène* (No.

Figure 1.7 Bourne's male and female fairies, Christopher Marney as Count Lilac (New Adventures, 2013, [online])

5) is traditionally the scene where the King discovers women knitting and threatens to have them killed; Bourne uses this number to create a choreomusical link for the wayward Aurora, first as an infant and the second time as a young adult. The theme then takes on a new meaning in its association with Aurora's personality. Nicholas Cook goes further than Rowell, stating that a change of meaning results from any and all changes; 'In short, editing of any kind is performative, an act of reworking in which – as with contemporary remix culture – new meaning emerges' (Cook, 2015, 123). While, in principle, I am in agreement with Cook, it is a matter of degree and type of editing that determines the significance of the change in meaning. In fact, it seems to me that the re-imagining creates new meanings for the new version rather than changing existing meanings. The meanings associated with the original work are still available following the re-imagining although they may be influenced by it. For example, once one has seen the joyous *pas de deux* with Aurora and Leo in Bourne's version of the Rose Adage, the Royal Ballet

version seems even more restrained by comparison. Chapter 6 presents a choreomusical analysis of Bourne's interpretation.

Another example of re-imagining is Ashley Page's (b. 1956) *The Sleeping Beauty* (2007) for the Scottish Ballet; it follows the traditional story line but with a shift in the period setting. Aurora's christening is in 1830, and her wedding in a London hotel in the 1940s. Page said that he wanted to find a fresh approach to the music while staying true to the shape of Tchaikovsky's score (Page, 2013). For example, in his Rose Adage, the four suitors pass Aurora from one to the other over their heads, providing a complex web of supporting arms and bodies, which conveys their competitiveness with a more overt physicality than Petipa's version. In the corresponding sequence Petipa's suitors stand almost motionless, providing Aurora with a supporting arm. Swedish choreographer Mats Ek's (b. 1945) interpretation of *The Sleeping Beauty* (1996), for the Hamburg Ballet, tells quite a different story of a young drug-using woman rebelling against her parents (Ek, 2013, [online]). As a final example of a choreographer taking the *Sleeping Beauty* score and creating a new version, Darrel Toulon's (b. 1964) 2006 production has the Child reading the fairy tale taking on the persona of the Lilac Fairy and rescuing Aurora from an abusive Carabosse.

1.3 Sources for Analysis

The following sections describe the relevant sources available and their suitability for choreomusical analysis; these sources include film (Section 1.3.1) and audio (Section 1.3.2) recordings. The details of the recordings are presented at the end of the thesis, in the Filmography, in four tables:

- Royal Ballet Film Recordings (Table 1)
- New Adventures Film Recordings (Table 2)
- Additional Film Recordings (Table 3)
- Audio Recordings (Table 4)

The film recordings are listed by production date, and include the date of recording, the listed choreographer(s), the source type, and additional notes. The audio recordings list the conductor, orchestra, recording date, and duration.

In addition to these more enduring sources, live performances and rehearsals offered an important, albeit transient, opportunity for analysis. My fieldwork included observations of rehearsals and performances of the Royal Ballet's *Sleeping Beauty* when it was staged at the Royal Opera House in 2014, and again in 2017, including the following:

- Studio rehearsals during the week commencing 10 February 2014, including with Natalia Osipova as Aurora, Matthew Golding as Prince Florimund, and Laura McCulloch as the Lilac Fairy, and with Marianela Nuñez as Aurora and Thiago Soares as Prince Florimund.
- Stage rehearsals during the week commencing 17 February 2014, including with Yuhui Choe as Aurora, Ryoichi Hirano as Prince Florimund, and Laura McCullough as the Lilac Fairy.
- Dress rehearsal, 20 February 2014, with Sarah Lamb as Aurora, Matthew Golding as Prince Florimund and Laura McCulloch as the Lilac Fairy.
- Live performance, 19 March 2014, with Sarah Lamb as Aurora, Steven McRae as Prince Florimund, and Laura McCulloch as the Lilac Fairy.

- Cinema relay from the Royal Opera House, 28 February 2017, Marianela Nuñez as Aurora, Vadim Muntagirov as Prince Florimund, and Claire Calvert as the Lilac Fairy.

Similarly I was granted access to rehearsals for Bourne's *Sleeping Beauty* as it was readied for the first performances; I also attended a number of live performances. In contrast to the Royal Ballet's performances where a live orchestra played, Bourne's version used a recorded soundtrack which included overlaid sound effects. The live performances I attended included:

- Live performance at the Theatre Royal, Plymouth on 8 November 2012 (first week of performances), with Ashley Shaw as Aurora, Dominic North as Leo the Gardener, and Christopher Marney as Count Lilac.
- Rehearsals on stage at the Wimbledon Theatre, London on 25 April 2013, with Ashley Shaw as Aurora, Dominic North as Leo the Gardener, and Christopher Marney as Count Lilac.
- Live performance preceded by an interview with Bourne at the Hippodrome Theatre, Bristol on 10 May 2013, with Hannah Vassalo as Aurora, Dominic North as Leo the Gardener, and Christopher Marney as Count Lilac. It was this performance which was recorded and subsequently released as a commercial DVD.

The ways in which this fieldwork contributed to my research process are discussed in Section 2.10.

1.3.1 Film Recordings

The Royal Ballet is in the process of building a digital archive of performance recordings. New performances are constantly being added to the archive, filmed with one fixed wide-angle camera and one close-up camera controlled remotely from a monitor two floors beneath the stage. Triple bills are filmed on their opening nights, while full-length ballets are recorded whenever there is a new production or staging. As time permits, or special requests are made, historical performances that were recorded on film or video are digitised and added to the archive. The archive suite has four computer stations and is used extensively by the dancers. As rehearsal time is limited, and dancers are usually learning more than one role at a time, they use the computers in the archive suite to help learn the dances for the current repertoire. From their perspective, the more recent performances are the most useful and these get priority for digitisation. Unfortunately for historians and dance scholars this means that older recordings are not readily available without special provision being made to digitise them.

For my research, I asked to see the performances of *The Sleeping Beauty* closest to the opening night of each new production. The archive manager, Bennett Gartside, digitised those performances that were still on film and video and gave me access to them via one of the computer stations. In chronological order, the earliest recording was from 1956 and is of Act III with Fonteyn and Michael Somes in the lead roles (archive no. 0001). Two recordings from the 1970s were of stage rehearsals with piano accompaniment (archive nos. 0074 and 0112). The 1972/73 recording of Acts II and III was likely Macmillan's production; unfortunately the picture quality was too poor for analysis (archive

no. 0074). The 1978/79 black and white recording was of de Valois' 1977 staging with Merle Park and Wayne Eagling (archive no. 0112). Again the film quality was poor, but better than the 1972/73 recording. There was one recording of the Makarova production (2003), likely to be a dress rehearsal with orchestra, and with Darcey Bussell dancing Aurora (archive no. 0521). The remaining recordings were of the 2006 production from each season it was staged (archive numbers listed in the Filmography Table 1).

The British Film Institute (BFI) archive facility in London also holds recordings of the Royal Ballet's *The Sleeping Beauty* television broadcasts by the BBC; the 1968 (only Acts II and III were available) and 1977 productions were viewed there (BFI archive nos. C-846987 and C-985874 respectively). Additionally there are commercially available recordings on DVD of parts or all of various *Sleeping Beauty* performances; complete recordings of the 1994 and 2006 productions are commercially available on DVD (MacGibbon, 2008, [DVD]; Alvarez Rilla, 2009 [1994], [DVD]).

To summarise, the earliest recordings suitable for analysis dated from the mid to late 1950s and consisted of excerpts only, not complete performances. Two significant film recordings exist of the later revivals of the 1946 production: the 1955 Producer's Showcase recording, which was a significantly shortened production for American television; and the 1963 recording of Act III made at the Royal Opera House (Asquith, 1963, [DVD]; Jones, 2004 [1955], [DVD]). Of lesser importance to this project, but still significant, was the 1959 staging by Peter Wright produced by Margaret Dale (Dale, 2014 [1959], [TV recording]). Although it was not a Royal Ballet production, many of the dancers belonged to the company, including Fonteyn and Somes in the lead roles, and they would

have danced the choreography known to them. A recording of Acts II and III of Wright's 1968 production was located, however no usable footage of MacMillan's 1973 production could be found. In addition to searching the archives, I corresponded with MacMillan's widow, Deborah MacMillan. Although supportive of the project, she was unable to provide any recordings of her husband's *Sleeping Beauty*, not even from his other versions such as those for Berlin, the American Ballet Theatre, or English National Ballet. The only example of MacMillan choreography available for analysis was his Garland Dance (No. 6) used by Dowell in 1994, and his *Pas berrichon* (No. 27) used by de Valois in 1977 (anon., 1978, [TV Broadcast]; Alvarez Rilla, 2009 [1994], [DVD]). Productions from 1994, 2003, and 2006 all had good quality recordings available for assessment. The details of all recordings are in the Filmography Table 1.

Bourne's New Adventures recorded a performance of *Sleeping Beauty* at Sadler's Wells Theatre in 2012 for their own archive (anon., 2012, [DVD]). The company manager, Simon Lacey, provided me with a copy for my research. A commercial DVD, recorded at the Bristol Hippodrome, was released in 2013 featuring the same cast (Morris, 2013a, [DVD]). These recordings are listed in the Filmography Table 2. Although I focussed on the Royal Ballet and New Adventures productions, a number of recordings by other companies have informed my research, either for breadth of background knowledge or where they highlighted a specific choreomusical issue (Filmography Table 3).

1.3.2 Audio Recordings

In addition to film sources, I worked with seven audio recordings of the score, listed in the Filmography Table 4. The first six claimed to be complete, although the Ansermet recording omitted the *Entr'acte* (No. 18) and the Sapphire variation from the *Pas de quatre* (No. 23 *variation* III) (Walker, 1959, [CD]). The last of the listed recordings is a digitally remastered recording from 1939 of then Musical Director Constant Lambert (1905-1951) conducting excerpts of *The Sleeping Princess* performed by the Sadler's Wells Orchestra (Ridgewell, 2008 [1939], [CD]).

Working with a range of recordings highlighted different aspects of the music, bringing different phrasing, instrumentation, and dynamics into focus. The unique characteristics of each recording enabled a new hearing of the score. Järvi's recording with the Bergen Philharmonic, for example, was notable for its increased *tempo* (Pidgeon, 2012, [CD]). Ten minutes shorter than Gergiev's recording, some of the dances would prove a challenge to execute at this speed. Although, of course, recordings which are not required to accompany dance often differ in *tempo*, usually faster than that for dance. The well-respected version conducted by Richard Bonynge and played by the National Philharmonic Orchestra was the audio recording I used most often, both for initially learning the score and for referring back to the music during analysis (Beswick, 1977, [CD]).

1.4 Conclusions

This chapter has described the choreomusical threads of *The Sleeping Beauty* that led to the Royal Ballet's strand of productions and Bourne's version. It has demonstrated the breadth of enthusiasm that Tchaikovsky's score has generated, an interest that continues unabated. In addition to Vikharev's production for the Mariinsky in 1999, discussed in Section 1.2.3, two more reconstructions have provided further examples of how the Stepanov notations might be realised. Most recently was Alexei Ratmansky's production for the American Ballet Theatre in 2015 (anon., 2017a, [online]). Secondly, Doug Fullington made *After Petipa* (2012) with the Pacific Northwest Ballet, consisting of reconstructed excerpts from both *The Sleeping Beauty* and *Swan Lake* (Fullington, 2012, [online]).

Paul Magriel (1906-1990) was one of the pioneers in archiving dance materials, firstly in the role of librarian at the American School of Ballet, and later as the curator of the dance archives at the Museum of Modern Art in New York (Narvaez, 1990, [online]). Somewhat self-deprecatingly, he said:

> Dancing is the most elusive of stage arts - fleeting and gone, until the next performance. When a dancer passes from the stage, there are left the programs [sic], press notices and photographs. No matter how artfully put together, these remains can barely do more than evoke the the melancholy wish that one should have seen more and looked harder.
>
> (Magriel in (Clarke, 1951, 26))

Although it is important to acknowledge both the ephemeral nature of dance, and music, and the limitations of recordings of dance performances, current digital technology allows us access to the past in a way that would have mitigated Magriel's melancholy. A collection of sources for choreomusical analysis for this project has been made by reviewing commercially available

DVDs, archive recordings from both the Royal Ballet and New Adventures, and audio recordings. There are limited film recordings of some of the Royal Ballet productions, including: the 1939 and 1946 choreography; the Prologue and Act I of the 1968 production; and MacMillan's 1973 production. While the scarcity of very early recordings is understandable, the lack of MacMillan's is less so. I suspect the issue is political rather than technological, based on the events surrounding his resignation from the Directorship of the Royal Ballet in 1976 after finding out that a new *Beauty* was to be staged by de Valois, replacing his own version (Anderson, 2006, 200).[20] Limited recordings necessitate the use of secondary sources for analysis such as photographs and critical reviews.

This chapter has demonstrated how the *Sleeping Beauty* score acts as an important historical text, enabling a variety of new readings since 1890. Unlike many other danceworks that are choreographed to a fixed musical score, with the *Sleeping Beauty,* the score itself is malleable. To create new versions, both the score and the choreography are re-imagined, adding to the tapestry of productions. The following chapter sets forth the methodology for analysing the sources described above.

[20] His resignation was not made public until June 1977 when a replacement had been found.

Chapter 2 - Methodology

> Seeking answers to existing questions…may be less important for the development of the field than seeking new questions, as well as new ways of answering them.
>
> (Cook, 2013, 55)

Nicholas Cook refers to the musical field of performance analysis in the quotation above; he argues that for a young field of study, narrowing down the methodology too quickly may eliminate information vital to the study. Therefore, he states, it is more important to keep an open mind to analytical methods, and to be prepared to develop new techniques for analysis according to the specific research questions. Like the analysis of music as performance, choreomusicology is a relatively new field of study; the term itself was coined by Paul Hodgins in his 1992 text, *Relationships Between Score and Choreography in Twentieth-Century Dance: Music, Movement and Metaphor* (Hodgins, 1992). Cook's quotation is equally applicable to choreomusical methods. In analysing choreomusical interpretations of *The Sleeping Beauty*, many questions arose. For some, there were existing techniques to use to try to answer them, but for others there was no method and new ones needed to be developed. The cycle of analysis and analytical method development is an iterative one; the application of a new method may provide a result that highlights a further useful modification to the method, thus refining the analysis. Jordan, describing a similar development lifecycle, puts it thus:

> The circularity of procedure in the development and application of analytical method is also interesting. Seeing and hearing have generated

> methodological concepts in the first place, which in turn have generated seeing and hearing more and more distinctively. Then, while the use of a method can be revealing about a dance, application of it can also lead to its own refinement. The dance speaks back to us again and we must let it do so. Living with the fluid and uncertain is both exhilarating and true. Analysis is a creative act, another kind of performance.
>
> (Jordan, 2015, 123)

As I considered how to analyse a production of *The Sleeping Beauty*, the first question to arise was: what is it that makes these productions *Sleeping Beauties*? It rapidly became clear that it was not a clearly defined concept, and that I needed to explore this issue before I could begin to consider how to analyse a production. Section 2.1 What Makes a *Sleeping Beauty*? outlines the approach I developed to answering these questions and Chapter 3 discusses the findings.

The second question to arise was also a new one, for which there was no methodological precedent: how to deal with a malleable score? That the score is not fixed but malleable to suit the choreographers'/producers' preference was discussed in Section 1.2.1. To my knowledge, there are no existing choreomusical comparisons of a dancework where the score is not fixed.[1] Therefore it was necessary to develop a way of looking at how the score was used in each production in order to assess what the impact was of those musical changes. Section 2.2 Analysing a Malleable Score describes the approach I developed which was then applied to each production analysed.

How to analyse a series of productions, in this case those of the Royal Ballet's *Sleeping Beauties*, raises a number of other questions. What was the

[1] At least in the way danceworks are currently performed. During the eighteenth century and early nineteenth century at the Paris Opéra, for instance, ballet-pantomime scores often included music borrowed from other works (Smith, 2000, 104-107). To my knowledge, the malleability of scores in the dance context has not been previously recognised.

purpose of each production, and to what extent was that purpose achieved? There may be a high level reason for staging a new production, such as to celebrate a particular anniversary, that is unrelated to the music or the choreography. How can a work as lengthy as *The Sleeping Beauty* be meaningfully analysed from a choreomusical perspective? In what way can a production be characterised, particularly when there are contributions from multiple choreographers? The type of analysis depends upon which aspect of the research topic is being investigated; for instance, it may be at the level of the whole production, or it may consider one dance or a section of dance. It may include analysis of the music and the movement separately and as a combined entity.

In the first instance I looked to existing choreomusical methods that I could adopt, and tailor if necessary, to explore these issues. My approach to understanding choreomusical relationships is based on that created by Stephanie Jordan in her seminal text *Moving Music: Dialogues with Music in Twentieth-Century Ballet* (2000), which is extended firstly in *Stravinsky Dances: Re-Visions across a Century* (2007), and most recently in *Mark Morris: Musician-Choreographer* (2015) (Jordan, 2000; 2007; 2015). Her approach has its roots in rhythm theory, the theory of music visualisation developed by Ruth St. Denis (1879-1968) and Ted Shawn (1891-1972), and Doris Humphrey's (1895-1958) theories about dance-making, which are combined to provide a framework for analysing the structural relationships between music and dance. Although Jordan's methods have developed substantially since these beginnings and now incorporate a variety of approaches including multimedia and concepts from sensory processing, the structural analysis of music and

dance and the relationships between them is often the first technique I used for detailed analysis. It is described in some detail, with examples, in Section 2.3 Relating Music and Dance Through Structure. Section 2.4 Harmonic Analysis deals specifically with the ways in which tonality is used to generate meaning. The treatment of *rubato*, the give and take of time, also relates music and dance through their structure but warranted discussion in a separate section, because a new method was developed (Section 2.5 Analysis of *Rubato*).

A number of choreomusical concepts, models and techniques offer ways to explore the aspects of meaning beyond those revealed by a structural analysis, and it is to those I now turn. Hodgins' text, mentioned above, draws a distinction between intrinsic and extrinsic relationships between music and dance to offer a paradigm for analysis (Hodgins, 1992). Intrinsic relationships are internal to the music and movement in the sense that they do not depend upon context. Using Hodgins' terminology, when music and dance are related through structure as described in Section 2.3, it is intrinsic relationships that are being analysed. In contrast, extrinsic relationships refer to information outside the music and movement such as narrative and cultural context. Examples of extrinsic relationships in music are given by Stephen Davies in *Musical Meaning and Expression* (1994), such as the associations between bagpipes and Scotland, or snare drums with military marches (Davies, 1994, 42). In *The Sleeping Beauty* an extrinsic relationship can be heard at the opening of Act II as the horn fanfares precede the arrival of the prince and his hunting companions before the curtain rises (*Entr'acte et Scène* (No. 10) bars 1-29). An extrinsic relationship that also includes movement can be seen later in Act II. The courtier dances: *Danse des duchesses*, *Danse des baronnes*, *Danse des*

comtesses, and *Danse des marquises*, directly reference the aristocratic social dances of the eighteenth century (*Scène* (No. 12) (b)-(e)). Similarly the farandole has its cultural significance in the community dances of France (*Farandole* (No. 13b)).

Choreomusical scholars are interested in historical and theoretical issues across periods and topics. As a result, there is not one fixed methodology but rather choreomusical studies draws upon a range of disciplines where they are useful in illuminating the changing relationships between music and dance, their interdependence and interaction (Mason, 2012). In addition to music and dance, these disciplines have included linguistics, multimedia studies, and cognitive science.[2] Nicholas Cook has used linguistic concepts to propose conceptual models which relate one medium to another, although not specifically developed for the media of music and dance. However, these multimedia approaches have been applied to danceworks, and Cook's ideas are used in my analysis (Section 2.6). Leading on from this approach, are aspects of research into cognitive science that relate to the perception of music and dance. The fusion of science (cognitive) and art (music and dance) that occurs when these research areas overlap may offer a scientific basis for new choreomusical techniques. These studies contributed to the foundation on which I developed a choreomusical approach to comparing productions, and are discussed in Section 2.7.

It is clear from the preceding discussion that this diversity of approaches, which has arisen as choreomusicology has developed, offers a number of

[2] Sometimes linguistics is classified as a subdomain of cognitive science, however, for this purpose it is clearer to keep linguistics distinct from the particular areas of cognitive science associated with the perception of music and dance.

techniques to choose from for a specific study. This 'toolbox approach' of selecting the most appropriate method(s) for a particular analysis is useful, especially when asking a new question for which there is no prescribed method. Cook justifies the toolbox approach for analysing music performance as follows, 'The toolbox approach reflects the fact that in performance, as in most walks of life, people need to find and customise approaches with which they are personally comfortable' (Cook, 2013, 47). He is referring to the analysis of music performance by the performers themselves, a necessarily intimate, self-reflective process and it is therefore appropriate to select or adjust it accordingly. In a more science-based discipline, the flexibility to customise an analytical approach according to personal preference is reduced, since the integrity of the scientific method must be upheld. However, I believe Cook's comment can be extended to the performing arts in general, so that a toolbox approach is appropriate for choreomusical analysis. The selection of tools is governed fundamentally by the nature of the dancework, and by such issues as the similarity to existing work, and the scale of the piece to be examined, from a few bars to a complete work.

Difficulty arises when there are insufficient suitable techniques in the toolbox to tackle the research topic, such as the analysis of a production based on a malleable score (described above and in Section 2.2). To analyse the choreomusical characteristics of a production is a rather different objective than to conduct a choreomusical analysis of a dance or section of dance. A way of comparing one production with another to draw out their differences was required; a method that takes into account the music, choreography and choreographer(s), the music and dance together, and the producers' intent. To

my knowledge, such a method did not exist, so I developed a new one, based on existing research, to help answer some aspects of my research topic. This new method, which aims to express music and dance in terms of their energy, is described in Section 2.8 Towards an Energy-Based Framework. In addition, a number of other analysis topics were relevant to the discussion of productions, including different story approaches, and the interpretations of company dancers.

Choreomusical analysis is best supported by observation of rehearsals and performances, and interviews with individuals related to productions of *Sleeping Beauty* provided important insights to my analysis. The significant rehearsals and performances have been listed in Section 1.3, and key interviewees included Monica Mason and Matthew Bourne. This qualitative fieldwork is described in Section 2.10 Interviews and Encounters. Although the fieldwork was an essential component of my research, the majority of the analysis was through the observation of recorded media. In some cases, additional tools were used to facilitate the analysis and these are described in Section 2.9 Software Tools for Analysis. The specific recordings of interest have been described in Section 1.3, however there are methodological issues associated with working with recorded media which are discussed in Section 2.11.

Having described *how* the choreomusical analysis is to be conducted, it is then important to decide *what* work is to be analysed. With a ballet as lengthy as *The Sleeping Beauty*, and a history of hundreds of productions and thousands of performances that extends back to 1890, a careful selection of works, dances, and parts of dances to be analysed must be made. The

rationale for choosing the Royal Ballet's version and that of Bourne has been discussed in the Introduction. The way in which further selections were made is presented in Section 2.12. Finally, a summary and concluding remarks about the methodology are made in Section 2.13, including the use of existing methods and the development of new ones.

2.1 What Makes a *Sleeping Beauty*?

It became clear to me that before it is possible to analyse various productions of *The Sleeping Beauty*, it was necessary to explore the relationship between those productions: what makes them all *Sleeping Beauties*, and what distinguishes them from one another? In order to talk about these productions it was first necessary to clarify the terminology I will use. Only then, armed with an approach to discussion, is it possible to proceed to analysis.

How do we recognise performances of *Sleeping Beauty* as being so? To explore this question I used the concept of a type-token relationship developed by Wollheim and applied to danceworks by Graham McFee (Wollheim, 1980, 35-36; McFee, 2011, 33). McFee offers a summary account of danceworks as artworks that are performable, physical, and multiple (McFee, 2011, 33). As a multiple artwork, the same dance can be performed on different occasions and in different locations. Thus Sleeping Beauty can be thought of as a single abstract type which can be experienced by means of its performances (or tokens), but it also exists independently of those performances (McFee, 1992,

90).[3] With this approach, the question of what the type is - what constrains performances as tokens of the type - is raised by our recognising different performances as being nonetheless of the same work. Options for these characteristics include the narrative, title, choreography, dancer(s), music, and design elements (costumes, scenery, lighting etc.). In Section 3.1, each of these options for defining characteristics is considered in turn.

Although the type-token approach is useful for suggesting identifying characteristics for a Sleeping Beauty, further refinement is required. It is important to consider the concept of authorship of the work, and to take an approach to dance identity that makes sense to the dance world.[4] An approach to dance identity that acknowledges the importance of authorship would satisfy my intuitive view that Petipa's *Sleeping Beauty* is, in some sense, a different 'thing' to Bourne's *Sleeping Beauty*. Section 3.2 Complexities and a Workable Philosophical Framework examines thinking in this area by: Anna Pakes and Frédéric Pouillaude on the authorship of nineteenth-century ballets, and Renee Conroy on the methodological constraints to dance identity (Conroy, 2013, 105; Pouillaude, 2017, 215-222; Pakes, forthcoming in 2019, Ch 8 pp 1-14).

Finally, using Aaron Meskin's sub-type concept allowed the development of a 'hierarchy' of Sleeping Beauties (Meskin, 2009 [1999], 47-50):

- An overall type which can be used as an umbrella term to distinguish it from other danceworks
- Sub-types for each production such as Petipa's *Sleeping Beauty* and Bourne's *Sleeping Beauty*

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[3] In this case, Sleeping Beauty is not italicised, because it is referring to a general type, and not to the title of a specific authored work. This distinction is maintained in the following discussion.
[4] This is not to imply that McFee's type-view of performable works does not acknowledge the importance of authorship, but that it has not been considered in Section 3.1.

- Tokens of each sub-type which are the performances of each production.

Section 3.2 discusses Meskin's model in detail and also how it can be extended to deal with the complexities of productions that have contributions from multiple choreographers, and those that change over time, such as the Royal Ballet productions.

2.2 Analysing a Malleable Score

Before trying to analyse a specific production, with its own particular use of the score, it was important for me to study the entire score in some detail. Section 1.2 provides the justification for choosing the Eulenburg version as the most appropriate orchestral score for my analysis (Tchaikovsky, 1974 [1889]). I familiarised myself with several audio recordings, listed in the Filmography Table 4, and described in Section 1.3. I created a spreadsheet which tabulated, for each section of the music, its title, *tempo*, time signature, bar numbers, any theme it included, key signature, and significant notes, including rhythmic and instrumental devices. For example, the first table entry describes the first section of the Introduction, which is 27 bars long, in 4/4 time, and at a *tempo* of *allegro vivo*. It contains Carabosse's theme which is multitonal, but the overall key of the Introduction is E major, the key associated with the Lilac Fairy (Wiley, 1985, 132). Presented in Appendix 1 - *The Sleeping Beauty* Score Structure, the spreadsheet was based primarily on the Eulenburg score and supplemented with information from Wiley's text *Tchaikovsky's Ballets*, and from David Brown's biography of Tchaikovsky (Wiley, 1985, 113-150, 345-353; Brown, 1992 [1986], 166-215). It served to clarify my understanding of the

components of the score and how they were combined into a coherent whole, and proved to be a useful reference for the choreomusical analysis to follow.

Equipped with a sufficient degree of understanding of the score as published, the next step was to investigate how the score was used in a specific dance production. As described in Section 1.2, the musical score as implemented in a dance production is not a fixed entity unvarying from one production to the next. Rather it is malleable - a collection of pieces that are reordered and edited according to the requirements, goals, and constraints of a particular production. These requirements might include: the artistic input of the producer/choreographer in terms of the narrative he/she wants to convey; practical considerations such as the total duration of a performance; access to the orchestral score which was not widely available outside Russia until after 1952; and inputs from the musical director about what changes are appropriate musically. The impact of the changes to the score on the production may be both intentional and accidental. For example, cutting a section of the score may help bring the production within the time limit set for it, but inadvertently reduce the emphasis on a particular character or omit a specific narrative point. Also, the publication of the entire score in Moscow in 1952 meant that, during the 1950s, Ashton would likely have had access to the previously unavailable parts of the score and could incorporate them in revivals of the 1946 production. He made notable modifications to the choreography in 1952, 1955, and 1964, such as in the 1952 revival, when he choreographed Aurora's variation in the Vision Scene to its intended music for the first time (Clarke, 1955, 268).

Section 1.2, however, has emphasised the symphonic nature of the score, and the degree to which the music links to the stage action. These qualities of

the score may resist such changes to its structure. It may be that the closely-coupled nature of the original choreography, libretto, and score makes it difficult to prise them apart to tell a different story. There is a natural tension between the coherence of the score and its ability to be moulded successfully by the choreographer/producer.

Determining exactly which parts of the score were used for a specific production involved compiling information from a wide range of sources, including film, journals, scores, interviews, diaries and texts. Often the evidence was contradictory; for instance, one source claimed that a particular section of music was used and another claimed that it was cut out. Most of these contradictions proved not to be so, in that they referred to different stagings of the same production. My goal was to determine the score used for a given production, but even this was not fixed. There were many occasions where the score (and choreography) were altered within a production, and even within a staging.[5] For example, in 1954, in between two stagings (1952 and 1955) of the Royal Ballet's 1946 production, The Three Ivans was moved to follow the Act III *pas de deux adagio* and two solo variations (No. 28) rather than precede it (Vaughan, 1999, 337). Keeping track of a large number of multimedia sources was a challenge, and I needed a way of easily seeing a summary of the whole production and comparing it to others.

The approach I took to visualising, and then analysing, the changes from one production to another was to allocate each of the thirty-one pieces of the score to one of five categories:

[5] See Section 1.1 for the definitions of a production and a staging.

- Used in its entirety (or known to be used but no further details are available)
- Partially used
- Not used
- Used in its entirety but in a different order to the reference score
- Partially used but in a different order to the reference score.

Each of these categories was assigned a colour code, as shown in Table 2.1. The 'traffic light' colour scheme of green, amber, and red is a commonly used one in project management and performance monitoring, useful for its intuitiveness (Webster, 2017, [online]). Green is typically used to indicate 'normal' or 'on track', hence I have chosen it for a piece of music which conforms to the reference score. Red is often used to to indicate a significant issue to be addressed, so I have used red to show pieces that are omitted entirely from the production. Shades of amber and light green indicate an intermediate status; they have been defined as shown in Table 2.1.

Table 2.1 Use of the Score - Key to Colour Coding

Colour	Category
Green	Used in its entirety (or known to be used but no further detail)
Light Green	Partially used
Red	Not used
Amber	Used in its entirety but in a different order to the reference score
Light Amber	Partially used but in a different order to the reference score, and to indicate its new position.

A visual representation of the score usage was then made in the form of a table, using the colour coding, and adding additional explanatory notes within the cell for each piece of the music when appropriate. The different colours used in the cells containing the titles of the pieces are to delineate more clearly which pieces belong to each act. Using this method, for example, the music from Petipa's original production is shown in Table 2.2.[6]

Table 2.2 Musical structure of Petipa's production (1890)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Petipa (1890)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	
	2	*Scène dansante*	
	3	*Pas de six*	
	4	*Finale*	
Act I	5	*Scène*	Princes' plea deleted bars 184-205
	6	*Valse*	
	7	*Scène*	
	8	*Pas d'action*	
	9	*Finale*	Deleted - parents' expression of grief bars 69-85
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	(c) (d) and (e) likely deleted. Duchesses only.
	13	*Farandole*	
	14	*Scène*	
	15	*Pas d'action*	Golden Fairy variation from the Jewel *pas de quatre* (No. 23 variation I) instead of 15(b) for Aurora variation
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	Deleted - violin solo for Auer dropped because it held up the action
	19	*Entr'acte symphonique*	
	20	*Finale*	
Act III	21	*Marche*	
	22	*Polacca*	

[6] Petipa's production and its influence on the first Royal Ballet productions is discussed in Section 4.1.

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			Petipa (1890)
Act	**No.**	**Title**	
	23	*Pas de quatre*	Variation I Golden Fairy moved to 15. Variation III Sapphire cut. Silver and Diamond fairies only.
	24	*Pas de caractère*	
	25	*Pas de quatre*	
	26	*Pas de caractère*	Newly composed Cinderella when No.25 Variation I used for Bluebird
	27	*Pas berrichon*	
	28	*Pas de deux*	(a) Entrance cut. No male solo in Act III (No. 28 variation I) for Pavel Gerdt, presumably because of his age.
	29	*Sarabande*	
	30	*Finale et Apothéose*	

It is straightforward to see from the table that the majority of the score was used as written; twenty-four of the thirty-one pieces (shown in green) were used in their entirety and another four pieces were shortened but used in the same order as in the reference score. Only one piece was omitted from the production - the *Entr'acte* (No.18) (shown in red). The pieces that were shortened or omitted completely reflect that, even from this first performance, the choreographer was looking for places to shorten the production. The *Variation d'Aurore* (No.15(b)) was not used, but replaced with the Golden Fairy variation, and the Sapphire variation from the Jewel *pas de quatre* (No. 23 *variation* III) was also left out. From a choreographic perspective, Petipa's cuts offered opportunities to reduce the length of the production without losing critical parts of the narrative, or important solos or ensemble dances. There was little reordering of the score; only the Golden Fairy variation from the Jewel *pas de quatre* (No. 23 *variation* I) was used in place of the *Variation d'Aurore* (No. 15(b)).

A structural analysis at the level of the entire score, using this visualisation tool, examines the way the choreographer has reassembled it, including how it is shaped, cut, and reordered. To facilitate a comparison between productions, additional columns were added to the table, one for each production. For example, Chapter 4 includes a discussion about the influences of Petipa's and Diaghilev's productions on the first Vic-Wells production, produced by Sergeyev (1939). It is immediately apparent from Table 2.3, which shows how the score was used for each of these productions, that the Vic-Wells' version was more similar in this respect to Petipa's than Diaghilev's had been, which was de Valois' intent. Detailed discussions of these three productions are in Chapter 4.

Table 2.3 Use of the score in Petipa's, Diaghilev's and 1939 Vic-Wells' productions

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Petipa (1890)**	**Diaghilev (1921)**	**Sergeyev (1939)**
Act	**No.**	**Title**			
Introduction					
Prologue	1	*Marche*			
	2	*Scène dansante*			
	3	*Pas de six*			
	4	*Finale*			
Act I	5	*Scène*			
	6	*Valse*			
	7	*Scène*			
	8	*Pas d'action*			
	9	*Finale*			
Act II	10	*Entr'acte et Scène*			
	11	*Colin-Maillard*			
	12	*Scène*			
	13	*Farandole*			
	14	*Scène*			
	15	*Pas d'action*			
	16	*Scène*			
	17	*Panorama*			
	18	*Entr'acte*			
	19	*Entr'acte symphonique*			
	20	*Finale*			
Act III	21	*Marche*			
	22	*Polacca*			
	23	*Pas de quatre*			
	24	*Pas de caractère*			
	25	*Pas de quatre*			
	26	*Pas de caractère*			
	27	*Pas berrichon*			
	28	*Pas de deux*			
	29	*Sarabande*			
	30	*Finale et Apothéose*			

Having established a way of encapsulating the malleable score so that it can be readily seen and understood, the table can then be extended to include information about the choreography for a specific production. For example, Table 2.4 is an extract of Act III only from the analysis of the Sadler's Wells

production by Sergeyev and de Valois in 1946 (Section 4.4). The fourth column shows the choreographic sections associated with each piece of music as originally written in the *libretto* by Petipa (Wiley, 1985, 354-370). Summary notes of changes to the choreographic structure have been added to the colour-coded cells in the final column. Thus, it is straightforward to see that, *inter alia*, for the 1946 production, the interval between Act II and Act III was earlier than was scored, and Florestan and his Two Sisters had replaced the choreography for the Jewel Fairies.

Table 2.4 Choreographic notes for Act III of Sergeyev and de Valois production (1946)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**				**Sergeyev and De Valois (1946)**
Act	**No.**	**Title**	**Choreographic Sections (Petipa's programme (Wiley, 1985, 354-370))**	
Act III	21	*Marche*	Entrance of the court for the wedding	Scene II of Act III
	22	*Polacca*	Procession of fairy tale characters	
	23	*Pas de quatre*	Jewel Fairy variations: Gold, Silver, Sapphire, Diamond.	Florestan and his Two Sisters
	24	*Pas de caractère*	Puss in Boots and the White Cat	
	25	*Pas de quatre*	Bluebird *pas de deux* (originally planned to include Cinderella variation)	
	26	*Pas de caractère*	Red Riding Hood and the Wolf (Cinderella variation added here)	Red Riding Hood and the Wolf only
	27	*Pas berrichon*	Tom Thumb and his brothers	
	28	*Pas de deux*	*Adagio*; Prince variation; Aurora variation; *Coda*.	*Adagio*, The Three Ivans, Aurora variation
	29	*Sarabande*	Joyful dance led by the King	
	30	*Finale et Apothéose*	Celebration dance for all.	

An additional level of complexity was introduced by considering the numerous choreographers who have contributed to the Royal Ballet's *Sleeping Beauty* during its history. An extension to this method was developed that assigned a colour code to each choreographer's name which was then used for

the corresponding section of the score. In this case, the green is used to indicate choreography that was not explicitly recreated by someone other than Petipa, although inevitably it has evolved from one production to the next. For example, Table 2.5 with the key shown after it, shows that Lopukhov, Dowell, Wheeldon, and Ashton contributed to the 2006 Royal Ballet production, in addition to the choreography originating from Petipa.

Table 2.5 Choreographers' contributions to Mason and Newton production (2006)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**2006**
Act	**No.**	**Title**	**Mason and Newton after de Valois and Sergeyev**
Introduction			'after Petipa'
Prologue	1	*Marche*	
	2	*Scène dansante*	
	3	*Pas de six*	Lopukhov's Lilac Fairy variation
	4	*Finale*	Dowell's Carabosse and Rats
Act I	5	*Scène*	
	6	*Valse*	Wheeldon's Garland Dance
	7	*Scène*	
	8	*Pas d'action*	
	9	*Finale*	
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	
	13	*Farandole*	
	14	*Scène*	
	15	*Pas d'action*	Ashton's Aurora solo
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	
	20	*Finale*	
Act III	21	*Marche*	

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			2006
Act	**No.**	**Title**	**Mason and Newton after de Valois and Sergeyev**
	22	*Polacca*	
	23	*Pas de quatre*	Ashton's Florestan and His Sisters *Introduction*, Silver variation II (after Petipa), Diamond variation IV, *Coda*
	24	*Pas de caractère*	
	25	*Pas de quatre*	
	26	*Pas de caractère*	Red Riding Hood and the Wolf only
	27	*Pas berrichon (Le Petit Poucet, ses frères et l'Ogre)*	
	28	*Pas de deux (Aurore et Désiré)*	
	29	*Sarabande*	Ashton's Act II Prince solo
	30	*Finale et Apothéose*	Dowell's Mazurka

Key:

Green 'As Petipa'
Light Green credited to Lopukhov (1914)
Blue Ashton
Grey De Valois
Yellow MacMillan
Purple Dowell
Brown Wheeldon
Red Number not used

For ease of reading, the visualisations produced for each production were printed on A3 foldout pages and located at the end of the chapter in which they are discussed (Chapters 4, 5, and 6). Foldouts 5.1 and 5.2 which show the history of Royal Ballet production sequences and the contributions of choreographers respectively, are located at the beginning of Chapter 5. Unfolding the table allows it to be viewed alongside the associated text.

In addition to editing and reordering elements of the score, a choreographer/producer may repurpose a section of music, that is put it to a different narrative use than was originally intended. This may be done with the section of music in its original place in the score, or as well as reordering it. The close relationship between the score and the narrative may provide a natural

resistance to repurposing. Alternatively, the repurposing may result in us hearing the music differently.

Having developed a way of visualising an overview of the music, choreography, and choreographers that make up an entire production, I was then able to explore the impact of changes in these on the music-dance relationships. Analysis of the changes to the structure of the score and choreography may shed light on a number of important aspects of the work, including the aims and values of those who made the work, and how a production fits within the history of other productions.

2.3 Relating Music and Dance Through Structure

The structural analysis of music and dance and the relationships between them is both the most fundamental and, in my opinion, one of the most revealing of choreomusical methods for close study. It is fundamental in the sense that it starts with the basic building blocks of music and dance; a concept as seemingly simple as rhythm can provide many insights into their interrelationships. Although there are numerous other musical parameters that can be analysed from a structural perspective, such as pitch and dynamics, rhythm is a particularly important one in its contribution to the music-dance relationship and will provide the focus for this section. Musical rhythm can be defined as sounds and silences of various lengths, dynamics (volumes) and accents grouped into patterns. A corresponding definition of dance rhythm can be made in terms of movement (or, loosely speaking, ‘steps’) and stillness, various dynamics (physical energy) and emphasis, arranged in patterns. In fact, both dance and music can be thought of in terms of movement, whether

real or metaphorical. Musicologist Helen Minors says 'motion has been referred to in relation to music throughout the discourse', and 'the phrase "music in motion" has been used to describe our embodied experience of music. By motion I mean a progression of sound fragments or visual shapes experienced within and through time' (Minors, 2012, 167-168). In *Moving Music* (2000), Jordan describes how music and dance rhythms can be analysed in terms of sounds and movements that relate to the following categories of rhythmic organisation (Jordan, 2000, 73-89):

- Duration (how long they last) and frequency (how often they occur)
- Stress (how much emphasis is put on them)
- Grouping through time.

Jordan also includes the concept of 'music visualisation' within the purview of structural categories but, for continuity of theoretical discussion, this is covered in Section 2.7. To illustrate the usefulness of relating the structural categories of music and dance defined by Jordan by means of their rhythms, the following examples from *The Sleeping Beauty* are presented.

The first category of rhythmic organisation is related to duration and frequency, that is, how long the basic unit of a musical note or a physical move lasts, and how often it happens. A beat is a regular recurring attack that divides up a timespan, and *tempo* is the frequency of beats. When the *tempi* of the music and the movement are synchronised, each may reinforce the other for the viewer. This reinforcement of the beat can be seen in the opening scene of Bourne's *Sleeping Beauty*, as the footman crawls towards the baby Aurora (a puppet) as she crawls backwards. They are in synchronisation with one

Figure 2.1 Synchronising movement and music, Bourne's *Sleeping Beauty* Act 1(B) (Leon Moran as Archie the footman)

another and with the music; each crawling movement is on the beat of the music (Figure 2.1).

One's attention is drawn to the quaver notes of the woodwind and brass by the movement on the first and third beats of bar 66, and then, moving at twice the speed, on all four beats of bar 67 (Figure 2.2). Coming after a section of functional movement, where the music and movement are independent of each other, this burst of synchronisation between dancer, puppet, and music stands out in sharp relief.

The second category of rhythmic organisation is 'stress' or the degree of emphasis placed upon a particular note or move. Musical stress can be by means of articulation, metre, beat, texture, timbre, or harmony, or some combination of these parameters. Dynamic stress is that which occurs over several notes or moves, such as a gradual *crescendo* where the music gets progressively louder, or a series of *pirouettes* which become increasingly fast.

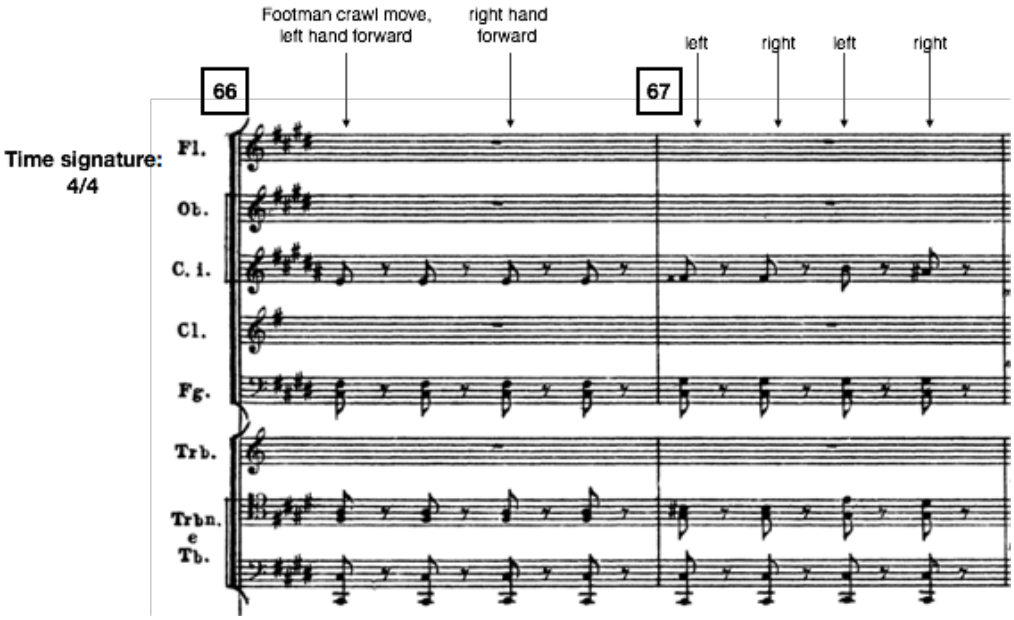

Figure 2.2 Movements on the beat (*Scène* (No. 5) bars 66-67)

In contrast, accented stress is an emphasis which occurs on a single note or move. A metrical accent is a specific type of accented stress, where the emphasis is on the first beat of the bar. This is known as the downbeat. For example, in a traditional waltz in 3/4 time, the accent is on the first beat of the bar with two weaker beats following it.[7] Following the 36-bar introduction, the Garland Dance (No. 6) begins with this rhythm; the downbeat is played by the bassoons and double basses, followed by the two weaker beats in the English horns, clarinets, and horns. The rhythm continues when the melody begins at bar 41, played by the rest of the string section (Figure 2.3). In the 2006 Royal Ballet production, the eight women dance small *balancé* waltz steps in time with the underlying rhythm, accenting the first of the three steps to match the music (bars 49-56).

[7] In another example, in 4/4 time, the third beat is also strong but not as strong as the downbeat.

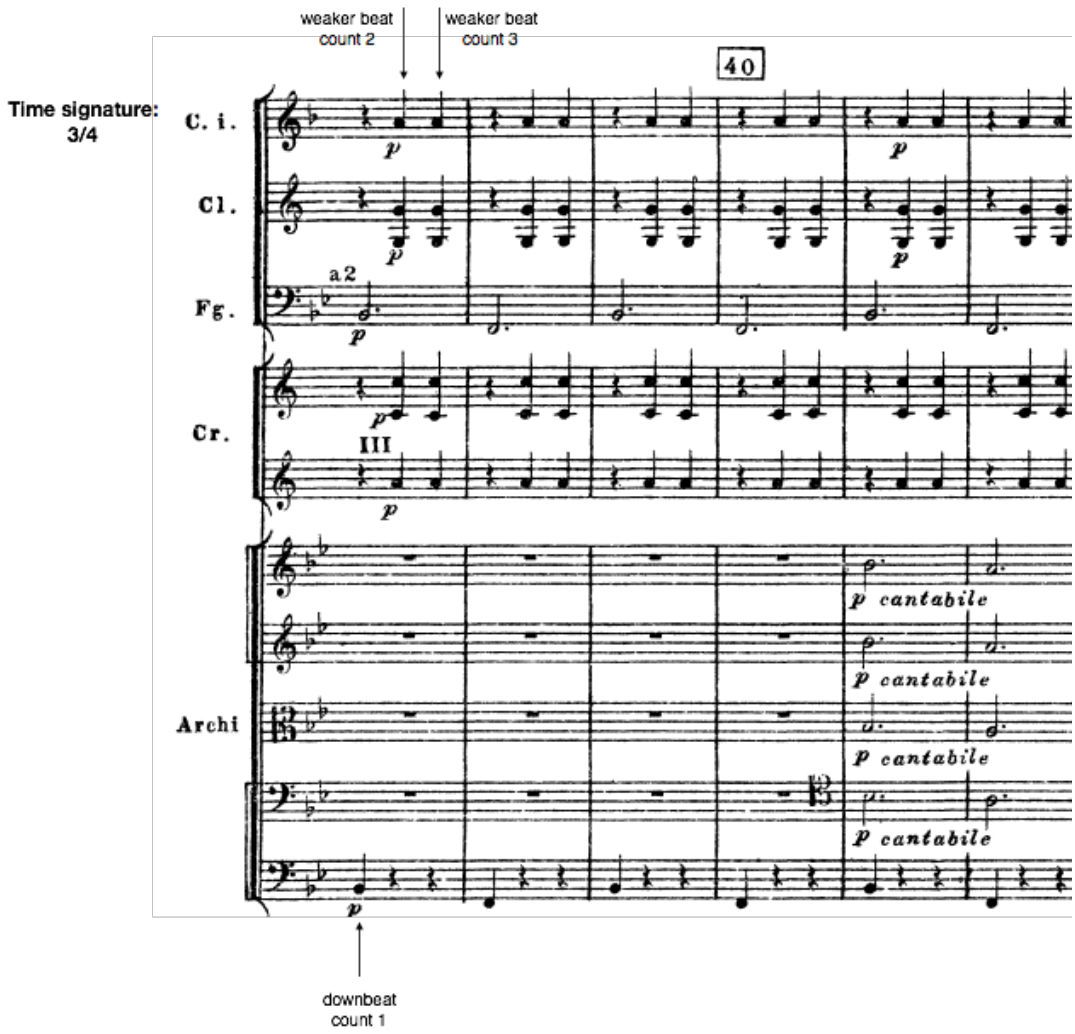

Figure 2.3 Accented waltz rhythm (*Valse* (No. 6) bars 37-41)

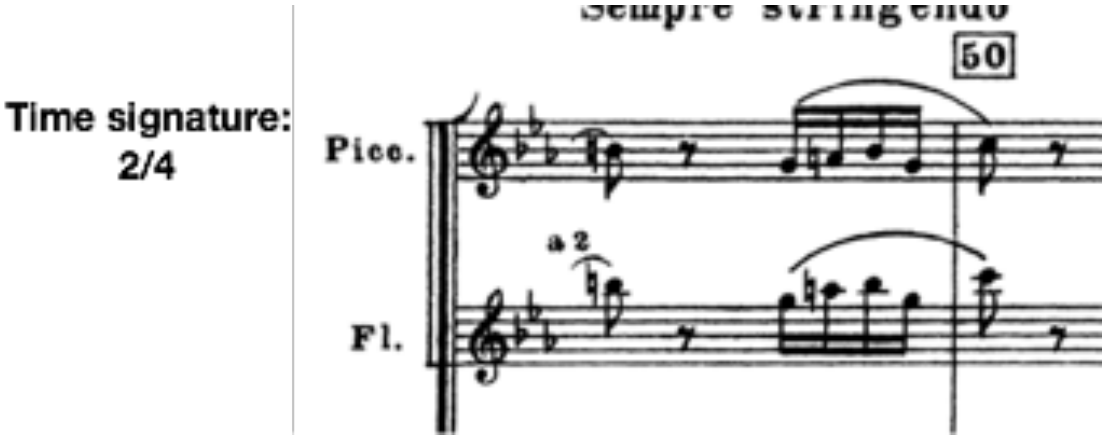

Figure 2.4 Offbeat motif (*Finale* (No. 9) bars 49-50)

Syncopation is the shifting of the metrical accent to a point that does not coincide with the downbeat or a strong beat; a rhythmic device used by Tchaikovsky in *The Sleeping Beauty*. In the Act I *Finale* (No. 9) an offbeat motif adds to the vertiginous mood as Aurora staggers and finally succumbs to Carabosse's spell (Figure 2.4). The motif begins on the second beat of the bar (ie on the upbeat rather than on the downbeat) with four semiquavers, followed by a quaver and a quaver rest in the following bar before repeating.

The third category of rhythmic organisation refers to the grouping of sounds or movements through time, which is the interaction of the first two categories - 'duration and frequency' and 'stress'. Doris Humphrey refers to this as the 'time-shape' and, in her view, it is where the wealth of possibilities for music and dance relationships arise (Humphrey, 1959). Sounds and moves may be grouped metrically; a bar (or measure) of music groups beats together in twos, threes, fours and so on. If such a measure has a metrical accent at the beginning of each group, the same (or similar) pattern of grouping and accenting can be seen at the subgroup and broader levels. This is called metrical hierarchy; several measures group together to form a hypermeasure where each bar lasts one hyperbeat. The counts dancers use while learning choreography may often be hyperbeats rather than beats, such as in the Garland Dance (No. 6). The opening theme (bars 41-49) can be seen as a hypermeasure of eight bars with each bar (of three crotchets) lasting one hyperbeat. The hypermeasure itself is then repeated.[8] Or, sounds and moves may be grouped into units, resulting from our natural instinct to find patterns of repetition in the music. Phrase groupings can begin or end between bar-lines.

[8] Table 5.1 in Section 5.2 provides a detailed analysis of the Garland Dance where eight-bar hypermeasures occur several times.

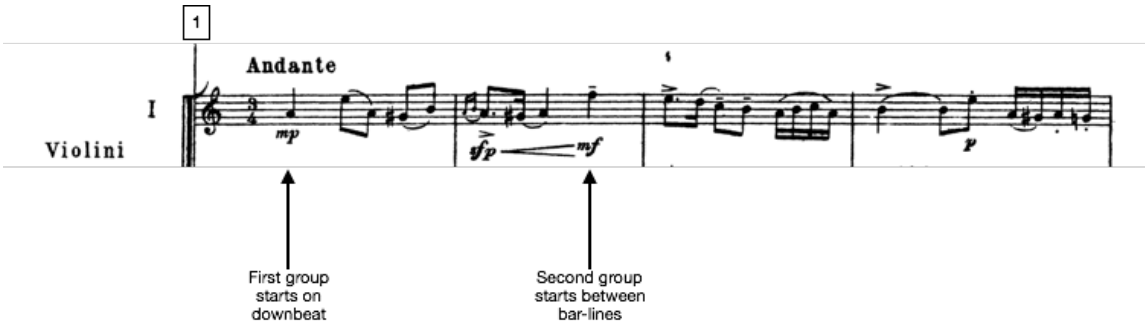

Figure 2.5 *Sarabande* (No. 29) opening

The opening of the *Sarabande* (No. 29), for instance, has a first group that starts on the downbeat and a second that starts between the bar-lines (Figure 2.5).

Alternatively, dance movements may ride freely across the musical pulse without generating tension between the music and dance. This often occurs in Petipa's choreography where the dancer simply runs or walks to the upstage corner in preparation for a sequence of movements diagonally across the stage, or, as in the opening of the *Finale* to the Prologue (No. 4 *Finale* bars 1-7) the Queen walks along the line of fairies and pages inspecting the gifts brought for the princess before a loud noise announces the arrival of Carabosse (MacGibbon, 2008, [DVD]).

As stated in the introduction to this section, rhythm is only one of the parameters that can be analysed from a structural perspective, although the above discussion shows it to be an important one. The analysis in this project, in Chapters 4, 5, and 6, also examines musical parameters such as *tempo*, melody, and dynamics, to understand the music-dance relationships. The following section describes the approach to analysing the broad harmonic structures of the score.

2.4 Harmonic Analysis

In the *Sleeping Beauty* score, tonality is a structural force with implications for its meaning. While detailed harmonic analysis is beyond the scope of this project, looking at the broad harmonic structures offers greater insight into the relationships between the music, the narrative and the dance. While *Swan Lake* was also organised around specific tonalities, Tchaikovsky's approach to the *Sleeping Beauty* was less traditional. For example, whereas *Swan Lake* has a principal tonic key of B minor, *Sleeping Beauty* does not have an overall tonic. The Prologue and Act I can be considered to be in E major, Act II is in E flat major, and Act III in G. Wiley suggests, and I agree, that this 'tableau-like' approach to key reflects the narrative structure of each act, describing a different situation (Wiley, 1985, 131). It results in a somewhat static feel within acts rather than one that urgently progresses from one situation to another.

Within the Prologue, however, there is a regular tonal progression. The key of each number is a perfect fourth above the preceding one, except for the *Scène dansante* (No. 2) which is in the same key as the *Marche* (No. 1). The Introduction is in the key of E major, the *Marche* (No. 1) is in A major, the *Scène dansante* (No. 2) is also in A major, and the *Pas de six* (No. 3) is in D major. This creates an expectation for the *Finale* (No. 4) to be in G major, however it is in E major instead. Wiley interprets this break in the tonal progression as being reflected in the narrative (Wiley, 1985, 132). Carabosse's arrival at the end of the Prologue scuppers King Florestan's plans to continue his line through Aurora's marriage. However the key of G has been set in place as the key of resolution which finally occurs in Act III.

Act III begins in the key of G, 'the long-anticipated key of resolution' (Wiley, 1985, 134). Correspondingly, the narrative is resolved in the final act with the wedding of Aurora and Désiré. The character-based and classical *divertissements* are in a variety of keys which, Wiley proposes, reflects their richness (Wiley, 1985, 134). This also makes Act III an ideal candidate for choreographers/producers to change the order of the *divertissements*, or add or cut dances, without an adverse impact on the tonal structure. The analysis of Royal Ballet productions presented in Chapter 5 shows that this malleability of Act III has been exploited throughout the Royal Ballet's history, apparently only settling in the 2006 production.

Tchaikovsky also used tonality to create associations with certain characters. In the Prologue and Act I, Carabosse's theme is in E minor and the Lilac Fairy's theme is in E major. The common tonal theme of E tells us that, despite the differences in their themes, there is also commonality. As the leading supernatural characters, this can be interpreted as the two influences on Aurora, one evil and one good (Wiley, 1985, 136). The key-association for the Lilac Fairy does not continue in Act II where her theme is in D flat major (in No. 14 *Scène*). Wiley argues that the key-association is no longer required as Carabosse is no longer a threat by this point (Wiley, 1985, 137). However, echoes of Carabosse's theme can still be heard in the *Entr'acte symphonique* (No. 19) towards the end of Act II, which reminds us that Carabosse will not be vanquished until the Prince awakens Aurora at the end of the act. Fittingly, the keys associated with Carabosse, E minor and F minor, are not used in Act III as if to underline that there is no evil presence at Aurora's wedding (Wiley, 1985, 141).

King Florestan is associated with the key of E flat major which represents his 'terrestrial authority and ambition' (Wiley, 1985, 138). We hear this at many points in Act I: when the King absolves the knitters (*Scène* (No. 5) bars 119-183); through the Rose Adage, the Dance of the Maids of Honour and Pages, and in the *Coda* (bars 409-442) of the *Pas d'Action* (No. 8) as the King presides over his court; and in the *Finale* (No. 9 bars 29-68) when Aurora pricks her finger.

In addition to the key-association for Carabosse, we find chromaticism, the use of notes other than those of the major or minor scale on which the music is based, employed as a device to create tension and urgency when she is present. This is found in Carabosse's theme itself, as well as variations on the theme such as her arrival at the end of the Prologue (*Finale* (No. 4) bars 8-16) (Wiley, 1985, 116, 118).

Note that *The Sleeping Beauty* Score Structure presented in Appendix 1 provides detail of the tonality of each section of the score in addition to other musical parameters. The impact of reordering the score on its tonal structure is discussed where it is relevant for each production in Chapters 4, 5, and 6. Of particular relevance, because of its extensive score reassembling, is Bourne's version which is examined in Section 6.1.

2.5 Analysis of *Rubato*

In both music and dance, strict adherence to the regular beat is not always maintained, which gives rise to the concept of *rubato.* Musically, *rubato* is one of the ways a performer or conductor phrases and shapes the music, and may involve a number of parameters including *tempo* and melody. Of specific

interest here is the speeding up or lagging of the musical performance with respect to the *tempo* as scored. Similarly, dancers may hold back their movements and then catch up with the musical beat, effectively increasing the real estate of the beat; this can be within an individual move or across several moves. The use of *rubato* is one way individual dancers can make the performances their own, and may vary from one performance to another.

To expand on these concepts, *rubato*, δ_m, is the degree to which the performance of the music either leads or lags the score. It can be thought of as the difference between 'real time' and 'score time' and represented in the equation:

$$\delta_m = t_{score} - t_{real}$$

So that if the performance is ahead of the score (leading) at a given moment, δ_m is positive, and conversely, if the performance is behind the score (lagging), δ_m is negative. Figure 2.6 shows a theoretical example to illustrate,

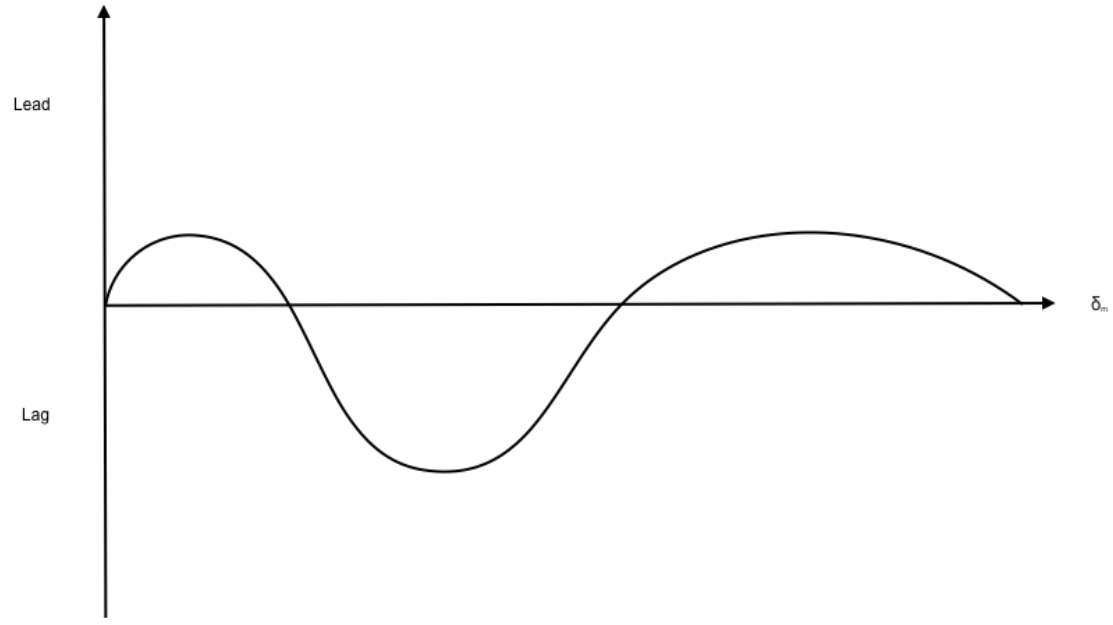

Figure 2.6 Musical *rubato*

where the performance is ahead of the score, then behind it for a period, then ahead of it again.

From the perspective of the audience, or dance analyst, the dance *rubato* (δ_d) is the difference between the time a movement is made, the onset of a dance event, and the time it would be made if it was on the beat of the music as shown in the following equation:

$$\delta_d = t_{real} - t_{movement}$$

If the dancer is ahead of the music (leading) at a given moment, δ_d is positive, and conversely, if the dancer is behind the score (lagging), δ_d is negative. Hence the total amount of rubato, attributable to the music and dance is:

$$\delta_m + \delta_d = t_{score} - t_{movement}$$

Rubato is gauged by our perception of the onset of a dance event in relation to the timing of the beat. The degree of *rubato* over a section of dance can be measured from a performance recording by pausing the recording and noting the clock time of the recording when a particular dance event begins ($t_{movement}$), and subtracting it from the clock time when the music reaches the point at which the dance event onset would be if it was in time with the beat of the music (t_{real}). From a practical point of view, I found the measurements were more accurate if I separated what I was seeing from what I was hearing by turning off the sound while I watched the dance, and similarly did not watch the dance while I listened to the music.

It is important to note that the music as heard on a performance recording includes musical *rubato*, that is the difference in time between the musical score and that actually played by the orchestra. If the use of *rubato* by two dancers is to be compared, it may be important to account for the musical *rubato*, or at least to determine whether it is likely to be a significant factor.

Music scholar John Rink used temporal and registral contours as related techniques to provide alternative perspectives on the time-shape of a piece. Figure 2.7 shows bars 1-8 of Liszt's *Vallée d'Obermann* (1855) and the corresponding temporal (Figure 2.7 (c)) and registral contours (Figure 2.7 (b)) (Rink, 1999, 231). The registral contour provides a visualisation of the change in pitch for the eight bars analysed, while the temporal contour shows the degree to which the performance was ahead of or behind the beat.

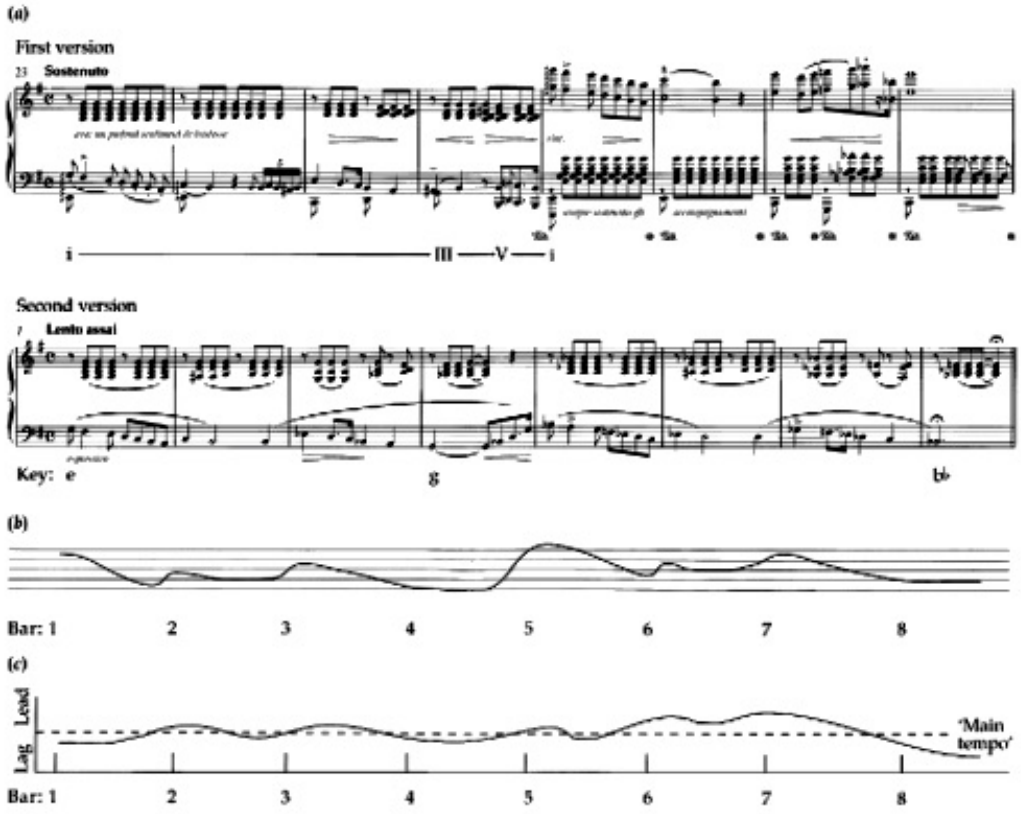

Figure 2.7 Rink's temporal (c) and registral (b) contours for bars 1-8 of Liszt's *Vallée d'Obermann* (1855) (Rink, 1999, 231)

This visualisation technique may be useful for investigating the differences in performance of two dancers. Comparison of the temporal contours for the two performances may help illustrate the use of *rubato* by the two dancers. In Section 4.5 there is a comparison of two performances of the Rose Adage, one by Margot Fonteyn and one by Alina Cojocaru, which uses the method described above.

2.6 Linguistic Basis in Metaphor

Cook's linguistically-based theory of multimedia interaction was developed to analyse music and film as a composite form but has been applied to music and dance (Coleridge, 2005; Minors, 2006; Jordan, 2011). Its basis is that a metaphor must have an 'enabling similarity' between two items that results in a new meaning for one in terms of the other (Cook, 1998, 70). He uses the example of the metaphor 'Love is War' which creates a new meaning for Love, understood in terms of War, such as the concepts of conquest and defeat. The combination of two media results in the emergence of a new meaning such that 'emergence is a defining attribute of multimedia' (Cook, 1998, 71). In the combination of media, he argues, 'we are dealing with an emergent property - an attribution that is negotiated, so to speak, between the two interacting media in light of the individual context.' (Cook, 1998, 68-69).

Cook develops his theory further into three models of multimedia: conformance, contest and complementation. Conformant multimedia are entirely compatible; multimedia elements in contest are each attempting to deconstruct the other; and complementary multimedia are coherent with some similarity but also some difference (Cook, 1998, 98-106). McMains and

Thomas discuss the choreomusical concepts of ‘amplification’ and ‘emergence’ which are drawn from Cook’s multimedia theory. ‘Amplification’ is said to occur when either the music or the dance (or both) highlights an idea presented in the other. ‘Emergence’, as described in Cook’s approach above, is the production of a new meaning that does not exist in the music or dance alone. They provide the example of Gene Kelly dancing to *Singin’ in the Rain* (1952) where the instrumentation of glockenspiel and high woodwind combined with the circular galloping movements of the dance create the impression of a carousel. Neither the music nor the movement alone create the same impression; a new meaning has emerged (McMains and Thomas, 2013). An example of ‘amplification’ can be seen in Bourne’s dance for Autumnus, the Fairy of Plenty (*Pas de six* (No. 3) *variation* III *Fée aux Miettes*). Having successfully accomplished a number of off-balance turns, we are put in mind of this fairy’s over-indulgence in alcohol as he repeatedly slumps to the ground in time with the staccato quavers played by the clarinets and bassoons (bars 17-25). Although his rubber-legged movements suggest a drunken state, the resounding woodwind beats amplify this impression. Taken together, Bourne communicates that his Fairy of Plenty enjoys a drink. Cook’s model is also applied to interpretations of the Rose Adage in Section 4.5.

Although Cook’s model offers a useful terminology for describing how music and dance relate to one another, it is limited, providing only a coarse filter for multimedia comparison where the majority of examples fall into the category of complementation. A continuum from congruence to incongruence would be a more flexible model, where works can be assessed relative to one another, at different moments in time, and according to a variety of parameters. Even with

this additional measure, however, the concept of relative congruence is not likely to capture the entire music-dance relationship (Jordan, 2007, 11).

Lawrence Zbikowski has also researched music and dance as an example of multimedia. Of relevance to my research are the specific areas of cross-domain mapping and conceptual blending (Zbikowski, 2002a; 2002b; 2012). Cross-domain mapping is a product of George Lakoff and Mark Johnson's linguistic approach to metaphor (Lakoff and Johnson, 1980). They assembled a body of evidence which strongly suggested that, far from being merely literary devices, metaphors are a way of understanding new concepts. These conceptual metaphors are a cognitive mapping of one (unfamiliar target) domain onto another (familiar source) domain. For example, the conceptual metaphor 'pitch relationships are relationships in vertical space' maps spatial relationships such as up and down on to the continuum of musical pitch. This results in a concept of notes of higher pitch being higher in 'pitch space', with resulting conventions such as higher notes appearing higher on a musical stave. Cross-domain mapping provides a way of understanding another domain, such as dance, in terms of the musical domain (or vice versa). To continue the example, a dancer lowering her arms to a descending melody can be understood as reflecting the music even though the conceptual metaphor is an arbitrary one.[9] Conceptual blending is a related but more sophisticated concept deriving from the work of linguist Gilles Fauconnier and rhetorician Mark Turner (Fauconnier and Turner, 2002). A conceptual blend is an imaginary domain which combines structures and relationships from two correlated domains. A conceptual integration network (CIN) offers a model that represents

[9] The experimental evidence to support cross-modal perception related to music and dance is discussed in Section 2.7.

the two input domains, a generic domain from which we recruit appropriate mental structure, and the output blended domain. Zbikowski has applied this concept to music and text, and Jordan has used it in her analysis of Mark Morris' *Dido and Aeneas* (1989) (Zbikowski, 2002a, 65-95; 2002b; Jordan, 2015, 97-101). The blended 'music and dance' domain offers a way of conceptualising something which is neither music nor dance but has elements of both. Minors suggests that 'gesture, explored within and through CIN, may provide one such metalanguage as the process interrogates specific parameters while acknowledging individual variables between the arts' (Minors, 2012, 171). Attempts to use a CIN within the context of the *Sleeping Beauty* productions analysed in this project did not provide insights beyond the interrelationships already apparent between the music and the dance. It is possible that it could be a useful method for different *Sleeping Beauty* choreography.

2.7 The Perception of Music and Dance: Issues of Cognition

The perception of music and dance in humans is a growing area of research. The following section summarises the key studies that contribute to our understanding of how music and dance are processed and interpreted by the brain and sensory systems. If, as dance analysts, we have knowledge of the biological processes involved (at some level), we may refine our choreomusical techniques accordingly, or even develop new ones. Indeed, it was through researching this area that I was prompted to develop the energy-

based framework outlined in Section 2.8. Since the framework has its basis in cognitive science, a thorough description of the relevant experiments is warranted here. The specific areas of research relevant to choreomusicology discussed here include brain imaging studies, cross-modal perception,[10] and the tendency to perceive congruence in music and dance. While these studies incorporate a range of dance music genres, and do not refer explicitly to *The Sleeping Beauty* ballet, it is reasonable to assume that they are still applicable to this project.

Until recently, neuroscientists studying human movement have focussed on simple and isolated motions such as finger tapping.[11] From this research has come a basic understanding of how the brain controls the body to accomplish such movements. Dance, however, can be a highly synchronised (both with music and other dancers) activity with complex movements. In the last decade, neuroscientists have begun to investigate whether this understanding of simple movements can be extended, through observation and experimentation, to the sophisticated and coordinated steps of dance.

One of the first significant neuroscience experiments in dance was by Steven Brown and Lawrence Parsons, and used the neuroimaging technique of positron-emission tomography (PET) (Brown and Parsons, 2008). PET scans record the changes in blood flow in the brain that result from brain activity; greater blood flow in a specific area is an indication of increased neural activity in that region. The subjects were five male and five female amateur tango

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[10] Cross-modal perception occurs when unrelated parameters from two or more senses are perceived to be related, as found, for example, in Eitan's studies of movement imagery generated in response to music (Eitan and Granot, 2006; Eitan and Timmers, 2010).

[11] Neuroscience is the scientific study of the nervous system, whereas cognitive science is the study of the processes through which knowledge and understanding occur; there is inevitably overlap between these two disciplines.

dancers. By scanning their brains under a range of conditions, including while executing tango steps, both with and without music, and taking into account the previous research into simple movements, they were able to suggest specific areas of the brain responsible for aspects of dance. They concluded that the orientation of our body in space seems to be represented in the precuneus, a region of the parietal lobe in the cerebral cortex, which assists in directing our movements (Brown and Parsons, 2008, 79).

Significantly, from a choreomusical perspective, the anterior vermis, a part of the cerebellum at the base of the brain, appears to act as a synchroniser; it was more active when dance steps were performed to music than when the steps were self-paced (Brown and Parsons, 2008, 80). Indeed the whole cerebellum seems to be implicated in our coordination of dance to music, fulfilling, as it were, the requirements of a 'neural metronome' (Brown and Parsons, 2008, 81). The PET scans showed that it receives inputs from the regions of the cortex associated with sound, sight and touch and appears to combine them to create a kind of sensorimotor map of the body (Brown and Parsons, 2008, 81). The research of Brown and Parsons also suggested an explanation for unconscious entrainment - the tendency of people to tap their feet to a beat without consciously being aware of it. A comparison of images when the subjects listened to music but did not move their legs, with those where they allowed their feet to tap, showed an increased activity in the medial geniculate nucleus (MGN), a subcortical structure. This indicates a 'lower' level neural pathway than the one described above, in other words subcortical, that appears to relate to synchronisation (Brown and Parsons, 2008, 81).

Finally, in the consideration of brain imaging studies, it has been shown that music perception involves the activation of the motor regions of the brain including the lateral premotor cortex (Hagendoorn, 2011, 167). This same region is implicated in visual prediction tasks where the brain automatically predicts an outcome of sequential events, such as watching dancers moving in canon. A sense of anticipation is created and if the actual outcome is as predicted we experience satisfaction or pleasure. If not, it may startle us or create excitement. This is significant for three reasons. Firstly, the same region of the brain is implicated in watching a visual stimulus, such as dance, and listening to an auditory stream, such as the accompanying music, which suggests some underlying commonality of processing. Secondly, the area activated within a motor region suggests a possible relationship to kinaesthetic processing. Seen from this perspective, the music-dance relationship can be reframed as the relationship between heard actions and seen ones. Finally, that the area of the brain activated is associated with visual prediction suggests that our satisfaction will be reinforced by hearing music that matches, in some sense, our aural prediction. Conversely we are more likely to be unsettled or intrigued by dance or music that do not unfold as we predict. For example, watching Bourne's interpretation of the Rose Adage for the first time when one is familiar with the traditional ballet version may create a sense of excitement or discomfort.

While it is tempting to take the results from imaging studies as fact, it is important to acknowledge their limitations. The sample sizes are usually small, typically less than twenty subjects, because the technique is expensive and the analysis is time-consuming. Also the sample of subjects is not typically

representative of the entire population. Often the subjects are people from North America and Western Europe and often undergraduates who are paid for their participation. This means that people from other parts of the world are under-represented and it is possible that aspects of perception differ across cultures. Finally the brain scan images are created from statistical analysis, and so the results are dependent upon the algorithms used (Hagendoorn, 2011, 32-34).

Cross-modal perception is an area of cognitive research that has been identified as relevant to choreomusicology (Jordan, 2015, 91-123). The first study of relevance investigated the conceptual metaphor 'pitch relationships are relationships in vertical space' which maps the spatial relationships of up and down to the continuum of musical pitch, resulting in a concept of notes of higher pitch being higher in 'pitch space'.[12] Zohar Eitan and his colleagues devised experiments to investigate the pitch-verticality metaphor using musical stimuli that caused the participants to experience movement-based mental imagery. These experiments indicated that, despite the widespread use of the metaphor in Western cultures, the mapping of pitch to other domains is largely independent of it. The reality of cross-domain matching of pitch is more complex, in part because a higher pitch is not necessarily considered to be 'more' in the same way as a vertical distance. Positive correlations were found between higher pitch and greater height, brightness, and intensity, however negative correlations were found between higher pitch and greater mass, quantity, and size (Eitan and Timmers, 2010).

[12] It is intriguing to note that conceiving pitch as high and low is not universal. In Java and Bali, for example, pitches are conceived as small and large (Zbikowski, 2002a, 67).

In a more general study to investigate the ways people interpret changes in musical parameters in terms of bodily motion and physical space, Eitan found that listeners consistently mapped musical parameters onto kinetic ones. However directional asymmetries and one-to-many correspondences were reported; 'a *crescendo* both approaches and accelerates a motion; a pitch fall moves downward, leftward (as in the lower notes of a piano), and closer; and musical space seems to be skewed in many different ways, rather than composed of neatly arranged, symmetrical parametric scales and intervals' (Eitan and Granot, 2006, 242). Although the melodic stimuli presented were simple ones, the complexity of the results indicates that musico-kinetic perception is a multi-faceted phenomenon (Eitan and Granot, 2006).

In a follow-on study, which relates more closely to music and dance, Eitan investigated the associations between dynamic pitch and dynamic size, rather than static pitch and size as in the previous experiments. He found that the correlations were reversed in comparison to the static studies. That is, rising pitch was associated with increasing size - a sense of growing, and falling pitch was associated with a sense of shrinking in size. This difference in cross-modal mapping between static and dynamic stimuli may indicate, he suggests, different processing mechanisms within the brain (Eitan, Schupak et al., 2014). Since, in dance, both the music and the movement unfold in a dynamic way, it is more likely to be these associations that apply to the dance observer. Rising pitch could be associated with a dancer 'growing' in the sense of movements that extend upwards or outwards, or moving towards the front of the stage, thus appearing relatively larger. Similarly falling pitch could be associated with downward or inward movements, or moving towards the back of the stage, all of

which give the impression of ‘shrinking’. At the same time, moving towards the back of the stage can be seen as enlarging, especially if the stage is raked. However, beyond the consistent mapping of musical parameters onto kinetic ones, these cross-modal studies are a long way from unravelling the complexities of music and dance perception.

Finally, there are a number of studies which suggest we have a tendency to perceive congruence between music and dance. To investigate whether observers would recognise correspondences between music and dance, Carol Krumhansl and Diana Schenk chose as their test case Balanchine’s choreography of the *Minuetto* from *Divertimento No. 15* by Mozart on the basis that ‘intuitively [it] appeared to contain many choreomusical parallels’ (Krumhansl and Schenck, 1997, 65). Participants were divided into three groups and asked to identify: the end of sections, the presentation of new ideas, the amount of tension, and the emotion expressed. One group saw the dance without the music, one group heard the music but did not see the dance, and the final group both heard the music and watched the dance. Results showed a strong similarity for all four tasks across the three groups, and the ‘music and dance’ group data approximated to an additive combination of the ‘music only’ and ‘dance only’ data. The identification of sections, in which a new idea is presented and then followed by an increase in tension and emotion expressed, suggests a form of temporal organisation that is perceived both in music and in dance. The consensus across the groups of which emotion was portrayed indicates that both music and dance can generate similar emotional representations. That the ‘music and dance’ group data approximated to an additive combination of the ‘music only’ and ‘dance only’ data, led Krumhansl

and Schenk to conclude that the relationship between music and dance is non-interactive, that is, the contribution that each makes to the perception is independent of the other. However, by only using a test case where the music and dance were closely coupled, their study was not designed to reveal those interactions. Therefore, the fact that they were not seen does not mean that they do not exist. More recent work, such as that by Robert Mitchell and Matthew Gallaher (2001) described next, suggests a more complex interplay. It is also important to note that a test case where the correspondences between music and dance were not as strong may well have yielded different results.

Mitchell and Gallaher also studied the congruence between music and dance by assessing how well participants could match a piece of music to a section of dance made to express it (Mitchell and Gallaher, 2001). They found that people used a variety of mechanisms for matching including: the temporal patterns such as those produced by rhythm and pace; *staccato* or *legato* music and movements; and the emotion 'expressed' by the stimuli. Significantly, there was also a tendency to recognise congruence where there was none intended (Mitchell and Gallaher, 2001). It seems that human perception is inclined to make connections between the two media, to force them to go together.

One of the processes by which this happens is 'capture' which may be auditory or visual; 'visual capture' is the phenomenon whereby a visual stimulus presented with an audio stimulus is perceived as related to it. In choreomusical terms visual capture can be seen where movement exaggerates or compounds musical events; it is as though the movement 'hooks' onto the music at particular points, connecting them in our perception (Jordan, 2015, 105). The phenomenon may operate in reverse too, as 'auditory capture', such that a

sound stimulus affects our visual perception. The effect of auditory capture was demonstrated in an experimental setting by Jean Vroomen where he asked participants to pick out a particular visual stimulus among a number of visual distractions (Vroomen and Gelder, 2000). Performance on this task improved when a high tone was simultaneously presented with the visual target. A phenomenon he labelled 'freezing', 'it looks as if the sound is pinning the visual stimulus for a short moment so that the visual display "freezes"' (Vroomen and Gelder, 2000, 1584). The Royal Ballet's version of Puss in Boots and the White Cat demonstrates several instances of visual capture. The music, *Pas de caractère: Le chat botté et la chatte blanche* (No. 24), contains examples of cat-like sounds, such as the tremolo in the violin which evokes the image of cats fighting and scratching. The movement motifs portray feline characterisation, such as scratching motions which are synchronised with the violin tremolo in an example of visual capture.

This tendency to perceive music and dance as connected suggests an underlying neurological mechanism behind the effectiveness of 'music visualisation' as a choreographic technique. A term coined by the choreographer Ruth St. Denis in the 1920s, music visualisation is the technique of creating a concurrence, or relation of imitation, between music and dance; a '… trill in the music may be visualised as a whirl, or a vibration throughout the body accented in the arms and hands, or a ballet *emboîté*, for instance' (St. Denis in (Damsholt, 2006, 10)). It is a technique used by choreographers to draw attention to, or lock onto, a specific aspect of the musical structure. Different aspects of the music may be visualised, including rhythm, dynamics, instrumentation, pitch contour, and articulation. Choreographers may choose to

use some or none of these in their work; those who develop visualisation often vary the aspects they use to avoid predictability and create interest. The value of visualisation, derided as 'Mickey-Mousing' by its critics, continues to be debated (White, 2006). In Humphrey's view 'the dance must have something to say of its own, and a mere visualisation of the music is not sufficient justification for bringing it to birth' (Humphrey, 1959, 137).

In summary, these studies show that a sense of congruity can arise from pulse or rhythms that match or intertwine, the coincidence of other structural temporal parameters such as phrases and sections, analogous cross-modal properties such as the *staccato* or *legato* quality, and common external references such as emotions. These results bear out what one would predict intuitively, but do not explain how incongruence, where the music and dance do not go together, is perceived. Allen Fogelsanger and Kathleen Afanador hypothesised that it may be in the kinaesthetic domain that the congruence or incongruence of music and dance is perceived. By shifting the focus away from music as notes, and towards music as motion, they hoped to inspire a fresh approach to the music-dance relationship. Fogelsanger and Afanador cite the significant body of knowledge to support a mirror neuron system, which is a neural network of pathways that are activated both by seeing an action and by doing that same action. This system, which has been found in monkeys, and indicated (though not confirmed) by brain imagery techniques in humans, 'provides an embodied basis for perceiving movement' (Fogelsanger and Afanador, 2012, 129). For example, a study examining the brain activity in dancers viewing dance actions found that there was more brain activity when viewing actions that were within their repertoire than those that were not (Calvo-

Merino, Glaser et al., 2005). It is possible that the additional activity is attributable to an embodied cognition of known movements. However, the concept of mirror neurons cannot explain all conditions of visual perception. It does not explain how can we perceive movements that are new to us, or those beyond normal human movement that we see in science-fiction films such as *The Matrix* (1999), where, for example, the lead character Neo is able to dodge bullets being fired at him. It does, though, seem to have some applicability for movements that are known, have our conscious attention, are low in speed and complexity, and are viewed from the normal perspective (Hagendoorn, 2011, 80-81).

In conclusion, there is a growing body of research related to cognition and perception that can help us understand how music and dance might be processed. Despite the limitations described above, neuroimaging techniques implicate specific areas of the brain, both cortical and subcortical, in coordinating movements to music. The neurological evidence for cross-modal perception in the visual and auditory domains is compelling, indicating specific areas of the brain that combine visual, auditory, and somatic inputs to create a spatial representation that is amodal (Eitan and Granot, 2006, 222). Although the research directly related to the complexities of music and dance is limited, it is a growing area. Jordan notes that the field of cognitive science may 'help us understand how we process hearing and seeing within a dance context' (Jordan, 2015, 107). She suggests experiments that might be useful, such as testing our perception of the relative strength of aural and visual beats, and measuring our kinaesthetic response to various choreomusical conditions (Jordan, 2015, 107). The relationship between what we hear, see, and feel is a

complex and interconnected one. Relating these sensory domains to music and dance shows us that the music we hear can affect the dance we watch, the dance we see can affect our interpretation of the music we hear, and together music and dance can create a kinaesthetic response. Fogelsanger and Afanador conclude that 'dance is a play of audiovisual actions that in theory could be analysed under a single framework sensitive to energy-motion trajectories' (Fogelsanger and Afanador, 2012, 140). It is the development of such an energy-based framework that is explored in the following section, and in Chapters 5 and 6.

2.8 Towards an Energy-Based Framework

My attempt to develop a framework for the analysis of music and dance 'sensitive to energy-motion trajectories', in response to the challenge of Fogelsanger and Afanador, takes as its starting point the 'energetic' approach to music (Fogelsanger and Afanador, 2012, 140). Coined in the 1930s, 'energetics' refers to the branch of musical theory dealing with music's dynamic qualities in terms of concepts from physics such as motion, force, power and intensity (Rothfarb, 2002, 927). A specific concept among these approaches is that music is both created by, and the expression of, the flow of tension and relaxation, or in other words changes in energy level. The musicians, scholars, and choreographers, upon whose work the following discussion is based, use the terms 'intensity', 'energy', and 'tension' interchangeably. Although these are arguably not all dimensionally identical from a physics perspective, for the purpose of this work it is reasonable to adopt the same convention. A set of musical parameters was compiled that contributes to the energy of a musical

piece. In an analogous 'energetic' approach to dance, a list of parameters that contribute to the energy of a dance piece was developed. Having expressed music and dance in the same terms, that is, in terms of their energy, a comparison between them becomes possible, which can offer insight into their interrelationships. The usefulness of the energy-based method developed in this section is assessed by using it to compare four versions of the Garland Dance (No. 6) in Section 5.2 and Section 6.4, and two versions of the *Sleeping Beauty*, in Section 6.5.

2.8.1 Energy-based Approach to Music and Dance

The musician Wallace Berry developed the concept of an 'intensity curve' as a method for representing the temporal unfolding of the energy level of music (Berry, 1988 [1976]). Proposed as an analytical tool to aid conducting, the intensity curve is a graphical representation of the ebb and flow of the energy of a piece of music over its duration. In his terms, the parameters of music are 'so conceived and controlled that they function at hierarchically ordered levels in processes by which intensities develop and decline' (Berry, 1988 [1976], 4). The musical parameters Berry examined included lines of pitch change, tonal and harmonic succession, texture and colouration, and rhythm and meter (Berry, 1988 [1976], 1). In general terms, the intensity of these parameters increases with dissonance, complexity and instability. Conversely, release, the reduction of intensity, is associated with the resolution, simplification and stabilisation of musical parameters. For example, upward melodic movement creates tension analogous to the stretching of a coiled spring. Subsequent downward melodic movement releases that tension. The melodic range may

also reflect the intensity range of the piece; a greater interval between the highest and lowest pitches often leads to a greater range in intensity than a melody with a narrow range (Spring and Hutcheson, 1995, 11). This is not to say that a narrow pitch range results in low intensity music, but that the intensity must be created by the use of other parameters, such as rhythmic patterns. The theme to the fourth movement of Tchaikovsky's *Symphony No. 4, Op. 36*, is a good example of creating energy through rhythm within a narrow melodic range (Spring and Hutcheson, 1995, 12)(Figure 2.8). The melodic range is only from B flat to F, but the rhythmic patterns created from using rests and notes of different duration add energy.

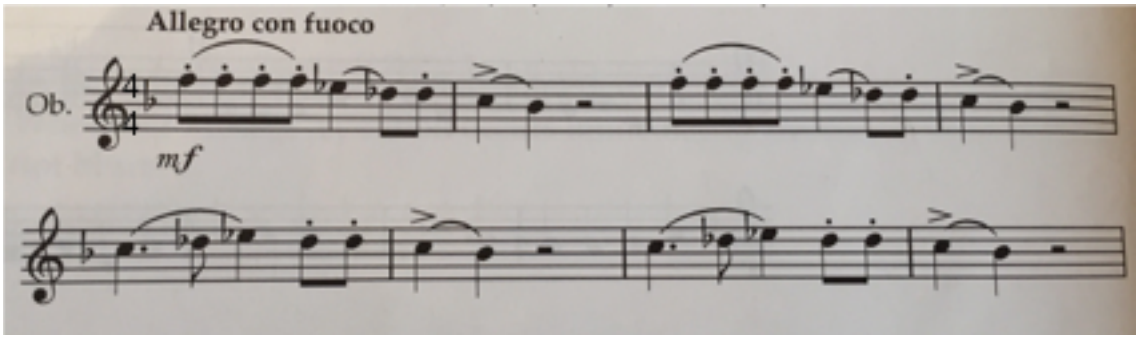

Figure 2.8 Tchaikovsky's *Symphony No. 4, Op. 36*, fourth movement, bars 60-67 (Spring and Hutcheson, 1995, 12)

Within *The Sleeping Beauty* intensity is created in a number of different ways:

- Carabosse's theme is chromatic and multitonal
- Among the fairy variations, *Coulante* and *Violente* (No. 3 *Pas de six variations* II and V) are high in *tempo*
- The Rose Adage theme increases in texture and timbre by the addition of more instruments as it is repeated (No. 8 *Pas d'Action* (a) *Adagio*)

- Novel instrumentation by the use of piano in the Act III *Pas de deux* (No. 28 (b) *Adagio*)
- Tonal changes such as preceding the entrance of the King and Queen in the Prologue (A major to F sharp minor returning to A major (*Marche* (No. 1) bars 95-115)), and similarly before the entrance of the Prince in Act II (B flat major to A minor returning to B flat major (*Entr'acte et Scène* (No. 10) bars 49-61)) (Smith, 2017, [online]).

More specifically, Table 2.6 lists the parameters that can be considered to contribute to musical energy, and the factors that determine the increase in energy for each one (it is assumed that energy lowering factors are the opposite of raising factors).

Table 2.6 Musical parameters associated with energy change (developed with reference to: (Berry, 1988 [1976], 11), (Spring and Hutcheson, 1995), (Humphrey, 1959), (Hodgins, 1992), (Eitan and Timmers, 2010), (Jordan, 1986))

Parameter	Raising factors
tempo, or rhythmic pace	increase, acceleration in rate of occurrence at given level
rhythm, repetitive pulse or beat, meter, the succession of accent-delineated units	toward shorter units, asymmetry and fluctuation, clarity of more frequent accent (acceleration), toward instability, departure from unit norm, suspension across the bar-line, greater complexity, counterpoint, syncopation
melody, a line of contiguous pitches	up, leap, especially when dissonant, instability, increased range
harmony, the line of harmonic succession	away from tonic, dissonant, chromatic
tonality, the line of tonal reference	away from home key, change from major to minor
dynamics	becoming louder, in other words rate of change of dynamics not dynamic level alone
tessitura, the portion of an instrument's or voice's range used by a melody	higher *tessitura*, a given pitch creates more intensity if it is at the extreme of an instrument's range.

Parameter	Raising factors
texture, the line of changes in numbers and interactions of components	greater interlinear diversity and conflict, increased density
timbre, events involving colouration, dynamic level, registral change, articulation	increased sonorous weight (eg strings to woodwind to brass), louder, higher registers, sharper focus of intense colour, more percussive, stressed articulation
orchestration, numbers and types of instruments, numbers of simultaneous parts or lines	greater number of parts, variety of instruments, greater number of instruments
numbers of repeats music section	decreasing numbers of repeats, more frequent changes to music

It is important to realise that the overall degree of intensity of a piece of music at a given moment may be expressed by several of these parameters. The shifting of the ebb and flow, the tension and relaxation, provides the composition with a sense of motion (Spring and Hutcheson, 1995, 19). The way in which the music is conducted and/or performed may also have a bearing on its energy contour. Just as a performer has her own interpretation of a dance, so musicians and conductors have their own interpretations of the musical score. It is also possible that not all musicians will agree on the factors that influence the energy of a musical parameter, or even on the parameters themselves. However, there were no points of contention among the resources studied at this time. Finally, it may be that the factors are context specific. There may be some situations where a factor raises the energy of the music, and others where the same factor lowers the energy. For example, in general terms a louder volume may mean a greater intensity, however in a piece that is predominantly loud, a sudden change to a much quieter section may raise the energy level. In this case it is the change in loudness, rather than the level itself, that is significant.

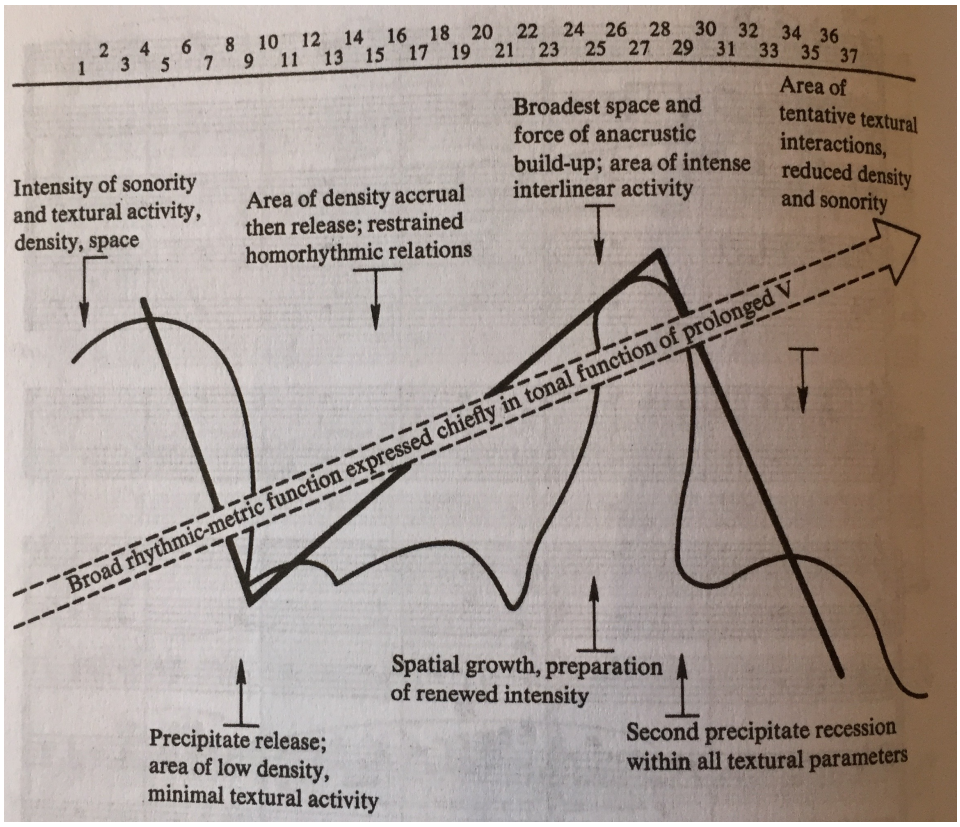

Figure 2.9 Berry's intensity curve for Brahms' *Symphony No. 1 in C minor, Op. 68*, first movement, bars 1-37 (Berry, 1988 [1976], 266)

An example of Berry's intensity curve is shown in Figure 2.9, as applied to the opening 37 bars of the first movement of Brahms' *Symphony No. 1 in C minor, Op. 68* (Berry, 1988 [1976], 266). The bar numbers are shown at the top of the diagram, forming the x-axis. Units of time could also be used and, in some cases, may be more suitable, for example, for music that is not scored. Two intensity curves are presented, at differing levels of hierarchy. The thick line represents a high level of aggregation, looking at the overall shape of the introduction. It consists of an initial attack, followed by a subsequent growth in intensity and then a release to a condition of low dynamic level and restrained rhythmic relations. The thinner of the two lines provides a greater degree of detail, describing two separate textural progressions of growth and subsequent release. The arrow pointing from the bottom left to the top right of the diagram

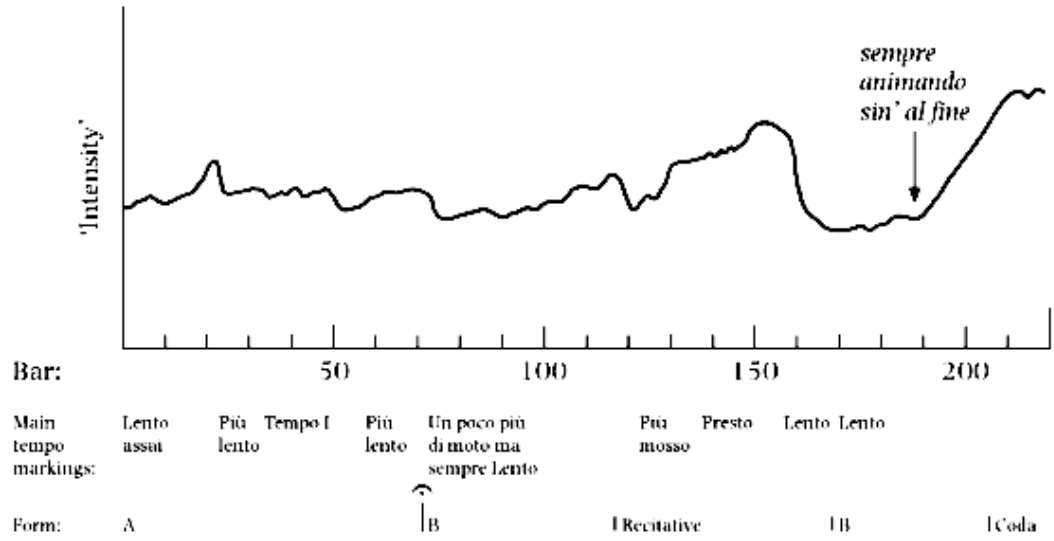

Figure 2.10 *Vallée d'Obermann* intensity curve of musical performance (Rink, 1999, 236)

and overlaid on the intensity curves indicates the overall anticipatory nature of the introduction as a preparation for the main body of the musical movement. Note that there are no quantitative units of intensity ascribed to the y-axis; rather the measure is one of relative intensity, either increasing, decreasing, or remaining static. Berry has found it useful to label certain key points on the curves, to elaborate on his reasoning for the shape. The overall result is a diagram which is a useful visualisation tool to accompany his analysis.

The music scholar, John Rink, repurposed Berry's intensity curve approach to illustrate and analyse his own musical performance of Liszt's *Vallée d'Obermann* (1855) (Rink, 1999, 234-237) (Figure 2.10). As with Berry's approach, Rink's diagram uses bar numbers as its horizontal axis; he has also indicated the position of the main *tempo* markings and the form of the piece. Note that the vertical axis is labelled 'intensity' but does not define a unit of measurement. Again, as with Berry's approach, it is the relative intensity that is significant, that is, how the music changes from one moment to the next, rather

than an attempt to specify a numeric value for that intensity level. Rink justifies using the intensity curve approach on the following basis:

> It is hardly coincidental that the intensity curve was conceived by an accomplished pianist and conductor, whose *Structural Functions* [Berry's text] depicts rhythmic and metric impulses in the form of conducting gestures. Berry used it as an analytical device rather than a means of representing musical performance, but, given its attention to such features as timing, generation and relaxation of momentum, relative high and low points etc., its descriptive powers in respect of performance are profound. (Rink, 1999, 235)

According to Rink, the topography of the piece represented by a contour over time is generated by considering the intensity of the music *as performed* at a given time. That momentary degree of intensity is made up of all the 'active elements (harmony, melody, rhythm, dynamics, etc.) working either independently, in sync, or out of phase with one another to create the changing degrees of energy and thus the overall shape' (Rink, 1999, 234).

Cook criticised Rink's graphical representations of 'intensity' for not being based on a clearly defined and measurable parameter, or a combination of parameters; 'they are insufficiently grounded in analytical method' (Cook, 1999, 14). Rink acknowledges this limitation himself, but argues that, for the purpose of representing musical performance, it is still a powerful construct (Rink, 1999, 235):

> By "reading" the score and attending to those elements that bear meaning (themes, motives, rhythms, etc.), and then by constructing a temporal framework for their projection, the performer assumes the role of narrator, tracing a *grande ligne* to mediate between the poetic and the structural. (Rink, 1999, 237)

Cook concludes, 'there is no way in which the reader, or performer, can dissemble the contribution of the various musical parameters to the summary graph and so reconstruct the experience that motivates it. As a result the analysis has no greater explanatory value than would a performance that

embodied it.' (Cook, 1999, 15). By 2013, Cook's position had become more clearly defined. In *Beyond the Score: Music as Performance* (2013), he rejects the generally accepted convention in musicology that music's meaning is found in the score, and proposes instead that the performance of music, either live or recorded, is an essential part of the art, not merely the execution of a written notation (Cook, 2013, 1). In this text he examines the differences between a musical theorist's analysis and a performer's analysis, and concludes that they are fundamentally distinct, in that a performer's analysis must occur in real-time as his performance unfolds. A theorist's analysis, in contrast, may occur in slower time, outside of the temporal constraints of the performance.[13] Cook returns to Rink's work again:

> …I now think I was treating these [intensity] curves as if they were theorist's analysis. After all, Rink offers them not as insightful interpretations of the music in their own right, but as a model of how it is possible to set about creating an interpretation and handling a performance. The question of decomposition [of "intensity"] does not arise because the curve is not meant to contain information about each individual parameter in a form that could be communicated to someone else: rather it articulates or provides a handle on knowledge that has been developed through practice and is held as much in the performer's body as his mind.
>
> (Cook, 2013, 46-47)

Given Berry's acknowledged success in using intensity curves for music, and Rink finding the same method useful for musical performance, it seems reasonable to apply the same approach to dance to see if it offers analytical utility. While dance differs from music performance in the sense that it is not a performance *of* the music, it is a performance *with* the music. Comparing the time-shapes of the music and the dance may be useful for dance analysts, and,

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[13] It is worth noting however, that pre-performance preparation can be argued to be part of a performer's analysis, some of which may not be 'real-time' rehearsal.

indeed, for choreographers and dancers. Timing, in the sense of being the manipulation of time, is one of the most important yet elusive elements of both music and dance. Therefore an analytical technique that provides a temporal contour of the two media is likely to be a useful one.

The first step in applying an energy-based approach to dance is to determine which parameters may be considered to change its energy level. Some parameters are intuitively obvious; a dancer moving across the stage in a series of leaps and turns is higher in energy than one walking sedately. Groups of dancers are usually perceived as higher in energy than a solo dancer. Others are more subtle; for example, an asymmetrical body position can be considered less stable, and therefore more energetic than a symmetrical one (Humphrey, 1959, 50). Still others are more complex; an increase in tension can be seen as groups of dancers move around and through each other's formations. A more complete list of parameters that can be considered to contribute to dance energy, and the factors that determine the increase or decrease in energy for each one, are presented in Table 2.7 (as for the list of musical parameters, assume energy lowering factors are the opposite of raising factors). In addition to the sources listed for Table 2.7, other existing dance analysis techniques such as Laban's effort theory and Adshead's four-stage approach were reviewed for dance parameters that were suitable for inclusion (Youngerman, 1984; Adshead, 1988, 118-121). The Laban parameters such as direct and indirect attitude to space are descriptive of movement dynamics and are qualitatively different from measurements of energy. Adshead's approach offers a way of discerning, describing, and naming the components and form of a dance, then interpreting and evaluating it. Some of the elements of

components and form, such as the numbers of dancers in motion, were included in Table 2.7.

Table 2.7 Dance parameters associated with energy change (developed with reference to: (Hodgins, 1992), (Humphrey, 1959),[14] (Jordan, 1993b), (Eitan and Timmers, 2010), (Jordan, 1986), (Adshead, 1988, 118-119))

Parameter	Raising factors
tempo, speed of movement	increase
rhythm	speed, complexity, counterpoint, syncopation
position with respect to audience	closer to the front of the stage, standing stronger than seated which in turn stronger than lying down
magnitude of movements	becoming larger
direction of movements	changes in direction, changing formations, moving forward is strongest direction, then diagonally forward, then side to side
'steps'	increased speed and complexity of steps
jumps	increasing height or frequency
acceleration	greater
complexity	higher
rotation	faster, turns on the spot, multiple turns, turns while travelling
numbers of dancers, numbers of dancers in motion	more
number of simultaneous dance sequences or actions	more
body position	asymmetry, opposition

The same caveats apply to the dance parameters as those for music: the energy of a dance is determined by multiple factors at the same time; some factors may reinforce one another while others may not. Not all choreographers

[14] In Doris Humphrey's text, *The Art of Making Dances* (1959) she articulates specifically how elements of choreography can be used to change the energy level of a dance, and so it is well suited to this use. Therefore, despite Humphrey's text being over fifty years old, it is still justified as a primary resource for this application (Humphrey, 1959).

may agree on the factors that change the energy level of a dance, although Humphrey addresses this in her text:

> Underneath all this maze of divergence in taste, I think I can discern a few constants and some fairly large areas of agreement as to the impact and meaning of design. If the choreographer knows what the basic reactions of people are in these areas, he should be able to make use of them to strengthen the dance design, because he will then be using not merely the design or style of the day, or the fad of a specialized [sic] class, but a much more solid underlying shape-sense. In describing these constants, it must be understood that I am referring primarily to reactions of the Western world.
>
> (Humphrey, 1959, 50)

Also, the energy level at a particular moment in a dance may be specific to the context within the dance. For example, the use of the *corps de ballet* as a static framing device for one to two soloists does not increase the energy level as much as if they were moving, even though there may be large numbers of dancers on stage. Finally, it is not important that musicians and dancers agree on the same parameters across the two media. What is important is that the media-dependent parameters can be used to assess the energy levels of each medium and then compared with one another. However this is still a simplification, although it may prove to be a useful one, in that music and dance together are are not mutually independent, but a composite form, the perception of each influenced by the other.

Having collected a series of parameters to describe the energy of a dance, we should consider whether it is possible to use them to create energy contours analogous to those of Berry and Rink. A related approach by Jordan suggests it is both possible and useful; an example of a dance energy graph for Humphrey's *Passacaglia* (1938) is shown in Figure 2.11 (Jordan, 1986, 236). Jordan adopted a stepwise approach whereby the energy increases or

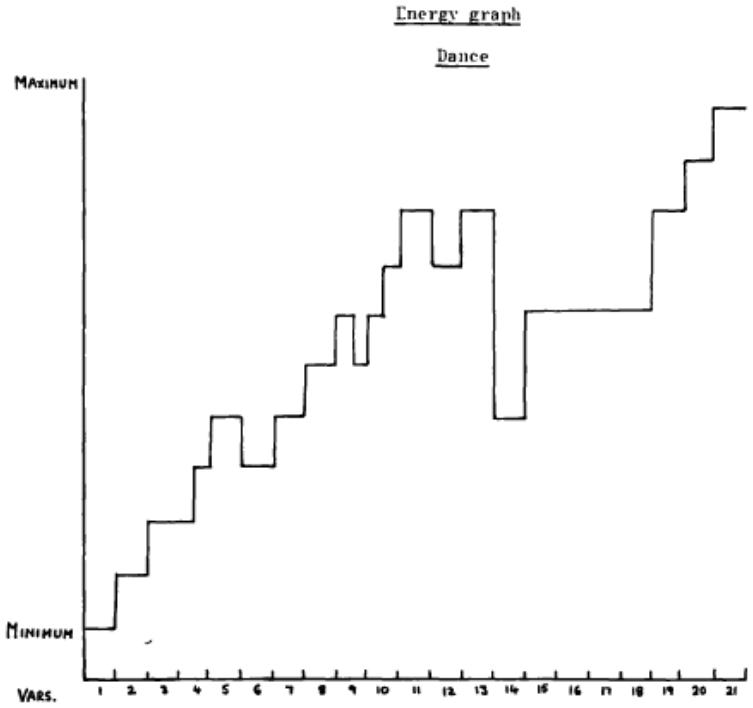

Figure 2.11 Dance Energy Graph for Humphrey's *Passacaglia* (1938) (Jordan, 1986, 236)

decreases in incremental steps; a 'distinct shift' in energy warrants a step change in energy (Jordan, 1986, 235). Her accompanying analysis describes the factors which raise and lower the energy level for each variation (Jordan, 1986, 237-240). The energy graph shows that the dance has two climaxes, one at variations 11-13, followed by a relaxation, and then a larger climax at variations 19-21. Comparison of the music and dance energy graphs showed close relationships to each other with minor differences, such as the drop in the soloist's energy in variation 9 which was not reflected in the musical energy (Jordan, 1986, 240). The corresponding dance energy graph for Humphrey's *Fugue* is shown in Figure 2.12 where diagonal lines have been used to represent constantly increasing energy (Jordan, 1986, 274).

The Royal Ballet's 2006 version of Aurora's variation from Act II (*Pas d'Action* (No. 15b) *Variation d'Aurore*) was chosen here as a test case for the

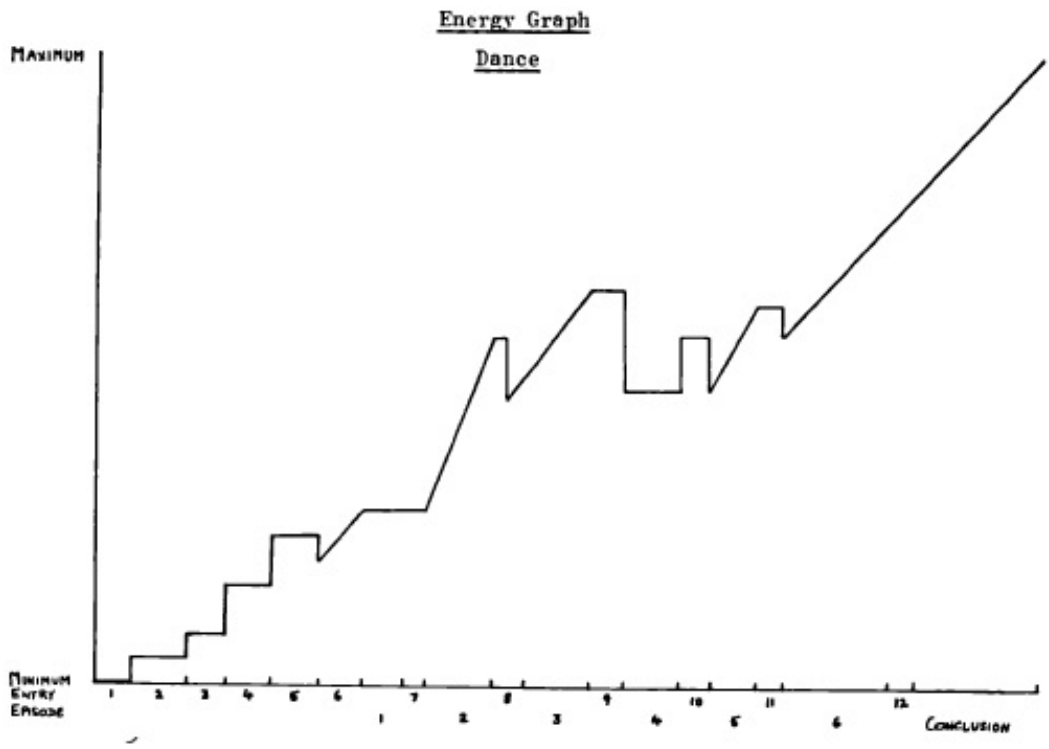

Figure 2.12 Dance Energy Graph for Humphrey's *Fugue* of *Passacaglia and Fugue* (1938) (Jordan, 1986, 274)

current research, to derive the energy contours for music and dance, with the guidance of Tables 2.6 and 2.7. A fairly short solo, danced by Alina Cojocaru, it provided enough variation in energy levels to test the model, but was not overly complex. The music for this variation is in 2/4 time, in the key of B flat major, and scored *allegro con moto*. The following discussion is a description of the method rather than a complete analysis of the piece.

The musical energy contour (Figure 2.13 blue contour) was generated by both studying the score and listening to the piece, but not watching the dance, to avoid any cross-feeding from one medium to the other. The software application Sonic Visualiser was also used to assist in generating the contour, by observing its waveform.[15] Each time a change of energy was sensed, Table 2.6 was used as a checklist to determine which parameter(s) had caused the

[15] Sonic Visualiser and other software tools used for analysis are discussed in Section 2.9.

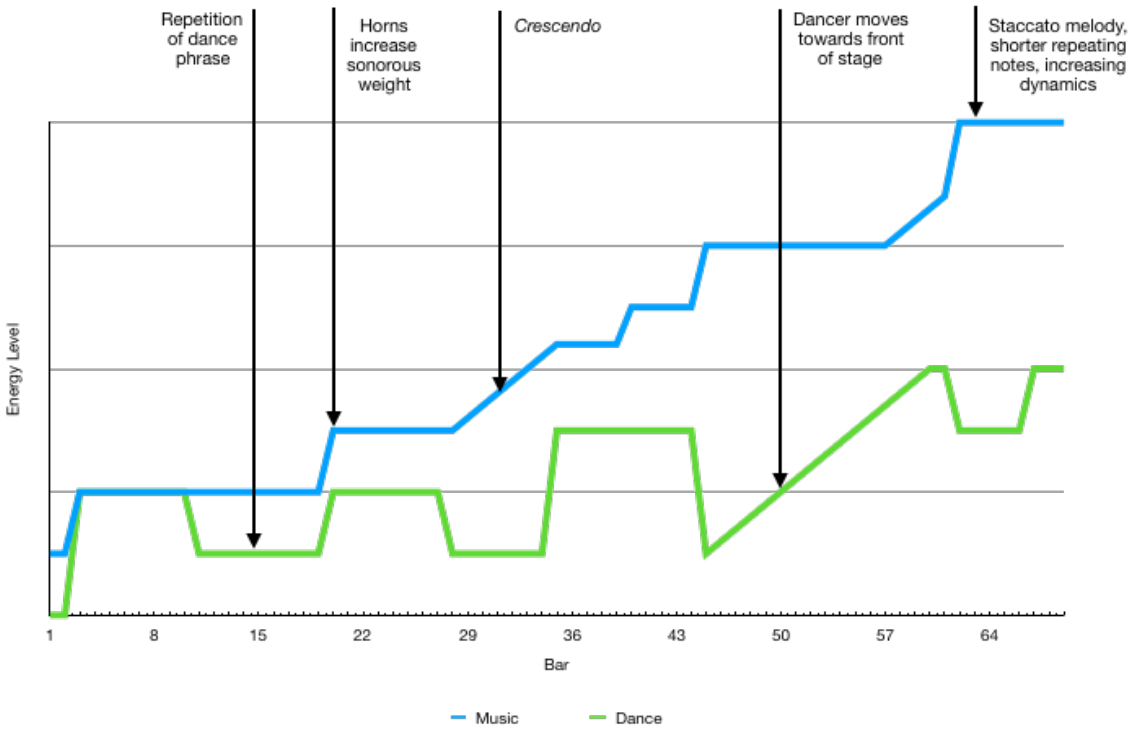

Figure 2.13 Energy contours for music and dance Aurora's Act II variation (Royal Ballet, 2006)

change. The process was also conducted in reverse, by studying changes in the score such as in the instrumentation and assessing whether a change in energy occurred. Similarly the dance energy contour (Figure 2.13 green contour) was generated by watching the recording, and using Table 2.7 as a checklist for changes in energy. This was more difficult, firstly because there was no notation to act as a cross-reference as in the case of the music, and secondly, determining the bar count required listening to the music, which I found influenced my assessment of energy level of the dance. To overcome this, repeated viewings of the dance were made until I knew the bar count without the sound on.

In common with the approaches of Berry and Rink, there are no quantitative units of energy ascribed to the y-axis; rather the measure is one of relative energy. The energy contours were generated by means of a

spreadsheet, where each parameter in Tables 2.6 (music) and 2.7 (dance) was assessed for its contribution to energy, for each bar of the music. A value between zero and ten was assigned for the energy level for the music and the dance separately for each bar. The scale is ordinal, that is the order of the values is significant, but the differences between each one is not known. For example, a score of three indicates a higher energy level than a score of two, but it is not possible to quantify how much higher it is. To avoid implying that the energy measurement is on a nominal scale, one where the exact difference between the values is known, the scores have not been shown on the y-axis. Therefore the correct interpretation is one of relative energy. Specific examples taken from Aurora's variation from Act II (*Pas d'Action* (No. 15b) *Variation d'Aurore*) are provided in the following paragraphs, and annotated in Figure 2.13.

While I expected the contours to be a useful visualisation as an input to the analysis, as indeed they were, I found the creation of the contours and thinking about the media separately but in the same energetic terms also to be useful in gaining understanding of the piece. For example, from Figure 2.13 it can be seen that the music continues to increase in energy throughout the piece using a number of techniques:

- At bar 20 the orchestration changes to include horns, increasing the sonorous weight
- From bars 28 to 34 there is a *crescendo* from *mezzo-piano* to *forte*
- At bar 35 the melody (in the violins) changes to one characterised by semiquavers, much shorter in duration than the preceding section

- It concludes with all instruments playing a staccato melody made up of shorter repeating notes and increasing in dynamics to *fortissimo* for a high energy finish.

The dance contour in Figure 2.13 is significantly different. The motif used most frequently is a reverse *développé à la seconde.* In the opening phrase (to bar 10) the motif is performed three times followed by a *posé* in *attitude*, then in *arabesque*. The dance phrase is then repeated (bars 11-19). In general a repetition in the music or dance results in a lowering of energy, as we are experiencing something we have already seen or heard.[16] Hence the dance energy contour is reduced over this time. Although the melodic phrase is also repeated, the double bass and horns are added to the orchestration which counteracts the effect of the repetition. The steady rise in energy from bars 45 to 56 results from an extended series of reverse *développés* à *la seconde* where Cojocaru moves closer to the front of the stage.

The next consideration is whether the energy framework can be extended to incorporate the crossing of, or interaction between, music and dance. Intuitively, the simplest approach of combining the music and dance energy values as an arithmetic sum seems worth considering. For example, in an instance of high musical energy and high dance energy such as the *finale* to Act I (*Finale* (No. 9)), it seems as if the music and the dance act in combination to produce an overall high energy section. For a more detailed specific example, consider the combined music and dance contour for Aurora's Act II variation, created by adding together the individual music and dance energy components (Figure 2.14). The combined energy profile shows an increasing energy

[16] Although the reverse can also be true.

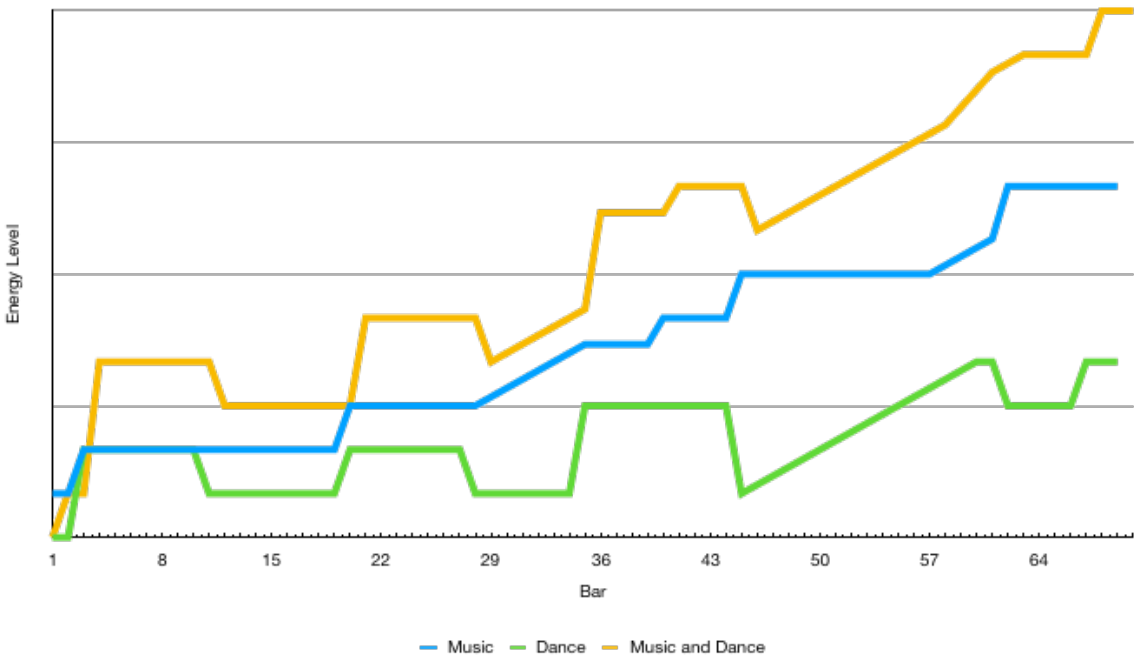

Figure 2.14 Energy contour for combined music and dance Aurora's Act II variation (Royal Ballet, 2006)

throughout the variation, superimposed with three smaller rises and falls at bar 3, bar 20, and bar 35. This reflects the increasing energy of the music by means of instrumentation and dynamics, and the light and shade of the dance where new sequences of steps are introduced. Without doubt, the interactions between music and dance are more subtle and complex than can be represented by a simple summation. However, this approximation appears to be a useful one.

Having generated a representation of the music, dance, and combined contours, how do we know it is 'correct'? Would two dance analysts create the same graphs as one another for a given dance? Probably not. It is possible that the time period, social and cultural context, and musical experience of the observer would all play a part in the assessment of energy. Is it repeatable enough to be used as a tool for communication between analysts, or between analysts and choreographers/musicians? Possibly. The study into the

correlation of tension fluctuations in music and dance by Krumhansl and Schenck, described in Section 2.7, is relevant to this subjectivity/objectivity question (Krumhansl and Schenck, 1997). Recall that the participants were divided into three groups, each corresponding to an experimental condition: the presentation stimulus was music only; dance only; and both music and dance together. The stimulus piece used was Balanchine's *Minuetto* (third movement) from Mozart's *Divertimento No. 15 in B flat major (KV 287)*. The participants were asked to identify the points in the piece at which a section ends or a new idea begins, the degree of tension in the piece, and the 'amount of emotion' expressed during the piece (Krumhansl and Schenck, 1997, 69). The participants were in strong agreement as to the section ends, start of new ideas, curves of tension, and emotion expressed within the Music Only group and within the Dance Only group (Krumhansl and Schenck, 1997, 70-71). Although Krumhansl and Schenck go on to suggest further conclusions about the correlations *between* the two media (as discussed earlier), it is this result *within* media that supports the objectivity, or agreement among individuals, of assessing musical and dance parameters such as tension or energy. It is important to note that the participants had on average nine years of music lessons and seven years of dance lessons; that is, the consensus of music and dance events drew from experienced individuals. Whether or not this experience was crucial to the results was not tested. This raises a compelling question about whether the assessment of music and dance parameters is a learned skill or an innate ability.

2.8.2 Levels of Hierarchy

In addition to shedding light on the dance-music interrelationships, one of the benefits of energy contours may be that they can be generated for a number of levels of hierarchy within the piece, for example a single motif, a dance, a scene or act, or a complete work. Berry notes the usefulness of this in his analysis of the opening 37 bars of the first movement of Brahms' *Symphony No. 1 in C minor, Op. 68* described in Section 2.8.1:

> One striking effect to be emphasized [sic] in the analysis is the unmistakable manner in which textural (and complementary) structures are reflected *in analogous shapes at various hierarchic levels* [his emphasis] from the broadest, that of the entire introduction, to the most microcosmic, that of a single motive.
>
> (Berry, 1988 [1976], 267)

Rink also notes the importance of understanding the structure of music at a number of hierarchical levels for performance. The top, or uppermost, level is the whole piece of music or the entire work.[17] Definition of the lower levels of hierarchy will depend on the structure of the work, but in the case of *Sleeping Beauty*, the next level could be the Acts, then numbers, then parts of numbers such as phrases, motifs, and bars. At the uppermost level, the intensity curve represents the piece 'in a nutshell', but the contribution of the small-scale gestures to the overall time-shape may be equally important (Rink, 1999, 235):

> Vital for intelligible, effective performance, it [creating a "unifying thread" linking the parts of a performance] means giving the music a sense of shape in time by devising a hierarchy of temporally defined musical gestures from the small to the large scale.
>
> (Rink, 1999, 218).

[17] The top level can be referred to as the deepest level, but I find this counter-intuitive.

There are a number of levels of hierarchy in *The Sleeping Beauty* that could be useful to analyse using this method. The first is, using Rink's terms, 'the piece in a nutshell', that is, the overall time-shape of the entire work (Rink, 1999, 235). The pattern of energy flow during each act might offer a useful perspective on the overall ballet. Or, the impact of reordering the score could be assessed by comparing the energy contours for two different versions. By assigning a nominal energy level to each piece of the score, for example, Figure 2.15 shows the impact on the average energy level for each act in Bourne's version. The green bars show the reference score, whereas the blue bars show the music selected by Bourne for his production. By selecting more high energy pieces for Acts II and III, he has increased the energy of the production. This has been validated by Bourne's Musical Director, Brett Morris, who confirmed Bourne's emphasis on keeping the energy of the production high wherever possible.

At a lower level of aggregation, the energy contour of a particular piece may be relevant when comparing two versions. The musical differences will be apparent in the music energy graphs, and the choreographic choices will be reflected in the dance energy graphs. This was shown in the example of Aurora's Act II variation, Figure 2.13. At a lower level still, the energy of a phrase, motif or bar of music and dance may be useful to compare to help understand more detailed choreomusical connections.

Care must be taken, however, in aggregating up from a lower level to a higher level to ensure that important detail is not lost through the averaging process, a phenomenon known as smoothing. For example, the *Introduction* to

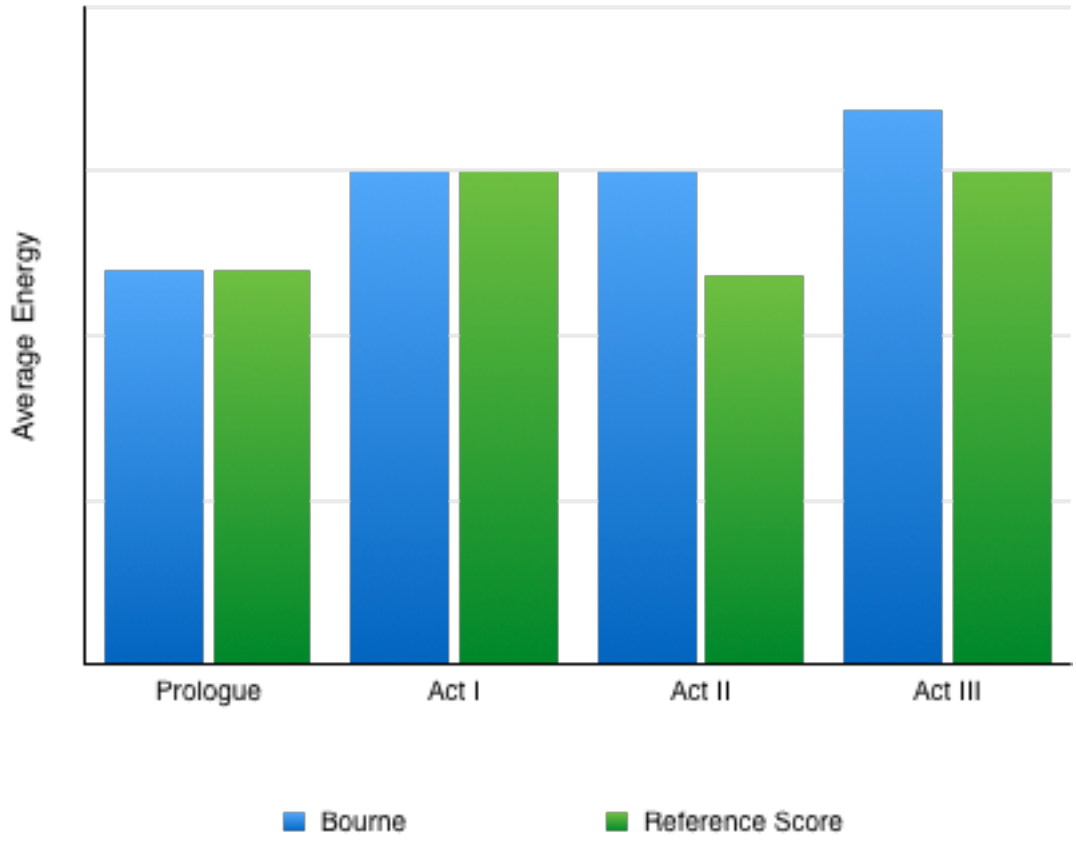

Figure 2.15 Average energies of the music in each act

The Sleeping Beauty contains two strongly contrasting themes, those of Carabosse and the Lilac Fairy. The first is loud and dissonant and can be considered high in energy. The latter is much quieter, slower and lower in energy. Therefore, on average, the piece could be said to be of medium energy level. However, this description would lose the strong variation in energy during the *Introduction*. It will be important to distinguish between pieces with a genuinely constant energy level and those which appear to be so as a result of the averaging of high and low energy sections.

2.9 Software Tools for Analysis

Cook notes that technological advances in the 1990s to capture, manipulate, and represent aspects of recorded sound have allowed the development of tools for performance analysis (Cook, 1999, 42). The Musical Instrument Digital Interface (MIDI) protocol is a computer language that can be thought of as analogous to a written score. It consists of a number of messages such as 'note on', 'duration', and 'note off' which allow MIDI-enabled instruments and musical software packages to communicate with one another and to generate sounds (Ghassaei, 2012, [online]). Cook considers MIDI-based data to be the 'cleanest' (that is, with the least 'noise' and therefore the most accurate), and to provide 'a concise and comprehensive representation of the different dimensions [though he does not specify these dimensions] of performance variance' (Cook, 1999, 42). Digital music is available in a number of different formats, including .wav, and .mp3 files. The fundamental trade is between the size of file and quality of the recording; .wav files are commonly used on PCs and are of the same quality as a CD, whereas .mp3 files contain much less information so are smaller but lower in audio quality. When performing musical analysis based on digital input files, it is important to know the type of file being used.

Two applications have been found to be useful for the musical part of choreomusical analysis: Audacity and Sonic Visualiser. Audacity (2010) is an open source (free to use) application for recording and editing digital music, and is capable of handling multiple tracks. Audacity is more prevalent among the popular music community than in the classical music community. The most recent version, Audacity 2.2.1, was released in December 2017, and was used

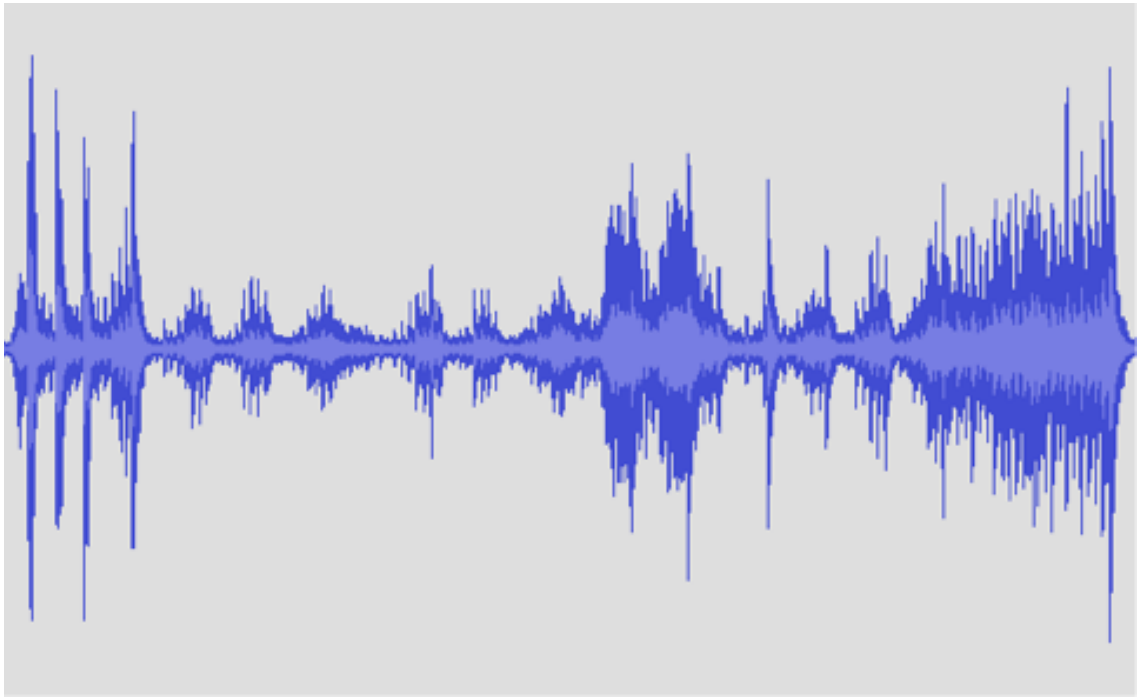

Figure 2.16 Screenshot from Audacity showing the characteristic spiky waveform of *Pas de six* (No. 3) *variation V Violente*

for this project (anon., 2017b, [online]). The music is visualised within the tool as a waveform; the magnitude of the waveform displacement (vertical height) is an indication of the dynamic level at that point in time. The complexity of the waveform can also be an indicator of the range of frequencies, and give a clue to changes in timbre, or texture. For example, the spiky waveform of the Fairy *Violente* variation (*Pas de six* (No. 3) *variation V)*, results from the staccato quality of the music (Figure 2.16). In this way, parts of the energy contour for music can be deduced from the waveform of the recording using Audacity. This application was also useful for editing the file to include only the relevant section before using it in the second application Sonic Visualiser.

Sonic Visualiser (SV) is a piece of software designed for viewing and analysing the content of music audio files (Cannam, Landone et al., 2010). The application was developed at the Centre for Digital Music at Queen Mary, University of London, as part of their research into Music Informatics, defined as

‘methods to extract semantic information from musical audio files, and use this extracted information in the production, distribution and consumption of music’ (Centre for Digital Music, 2016, [online]). SV allows measurements of performance timing and dynamics to be made from the digital music file, in addition to more complex analysis by means of spectrograms. It operates on Linux, Os/X, and Windows platforms and has been made freely available online to anyone who wants to understand more about the content of music files. Sonic Visualiser was originally released in 2007, and the version used for this project was 3.0.3 for OS/X (Apple platforms). Sonic Visualiser can be customised by users to add additional features required for their analysis. It does this by means of Vamp plug-ins, which are separate software modules that work in conjunction with the Sonic Visualiser application. A Vamp plug-in analyses the digital audio signal and produces an output in another format, such as a graph of values. Some users have made their Vamp plug-ins available to others online, however, the plug-ins are platform specific, so not all features developed are available for all platforms. Plug-ins available for OS/X platforms, and which I found to be useful, include the Queen Mary plug-in set developed by at the Centre for Digital music which enables such features as: a bar and beat tracker to estimate the bar and beat locations; a note onset detector to estimate the individual note onset positions; and a *tempo* and beat tracker to estimate *tempo* from the beat locations.

Although SV has been downloaded more than 330,000 times, and is used approximately equally by academics and non-academics alike, its use for dance-related projects is extremely limited. It was used to create visualisations of music as a backdrop for a dance performance during the Cats Meet Show at

the Latitude Festival, Henham Park, in 2011, although its developers do not claim its strength to be in the real-time visualisation of music. The only analytical use of SV in a dance project I found was in Henry Spiller's sonic analysis of Sundanese dance (Spiller, 2017, 13-30). He used SV to deduce the pitch and amplitude of vocalisations made by a male Sundanese dancer, and compared these musical parameters with the choreographic units that accompany the vocalisations (Spiller, 2017, 21). The mirroring of the gestures' effort-shape qualities (derived from Laban analysis) in the modulations of the pitch and amplitude of the vocalisations leads Spiller to (re-)assert the interdependence of sound and gesture in Sundanese dance (Spiller, 2017, 23).

During my discussion of dance and music *rubato* with Professor John Rink (Associate Director of Centre for the History and Analysis of Recorded Music (CHARM) project in which SV was the music visualisation and analysis tool of choice), he explained how SV could be used to measure musical *rubato*, the degree to which the performance of the music either leads or lags the score. Following this discussion, I carried out a feasibility study to determine whether SV could be used to study dance *rubato*, but it did not appear to be practical within the resources available.

SV also provides a visual representation of the music by means of a waveform. It also has the capability to notate certain points, which was useful for delineating phrases, and points of energy change. For example, Figure 2.17 shows a screenshot from Sonic Visualiser of the musical waveform for Aurora's Act II variation, where I have notated some points of energy change.

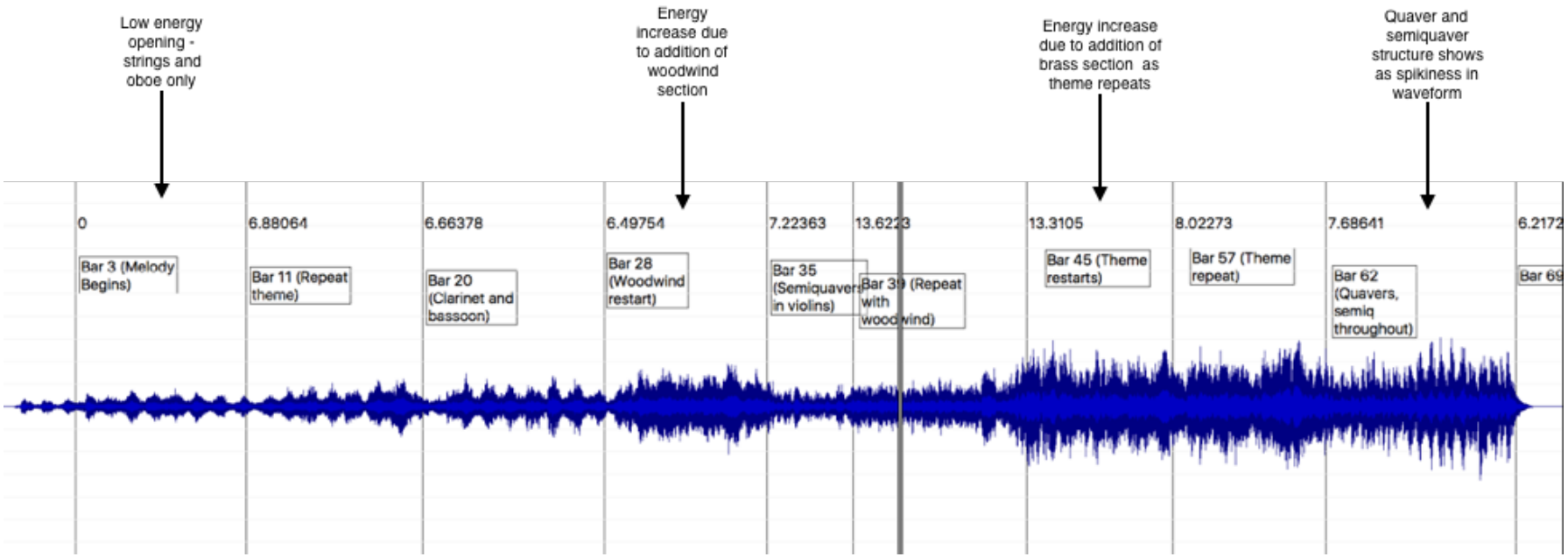

Figure 2.17 Screenshot from Sonic Visualiser of the waveform for Aurora's Act II variation (*Variation d'Aurore* No. 15(b)), with the points of energy change notated

Using these applications offers two distinct advantages; firstly, for visual learners, such as myself, remembering or visualising a melody or piece of music can be difficult. Being able to see the waveform provides a visual perspective that can be useful. Secondly, since information for the energy contours is taken directly from the actual recording of the performance, as opposed to the musical score from which many interpretations are possible, a degree of subjectivity is removed from the process and repeatability is ensured. Currently, no similar graphing tool exists for dance movement.

2.10 Interviews and Encounters

Almost all of this project involved the analysis of recorded dance and music performances using the methods described so far in this chapter. Accessing these recordings however, and gaining supplementary information, some of which was key to the research, involved interactions with people. These included discussions with choreographers, musicians, and dancers involved in the relevant productions, and observation of live performances, rehearsals and classes. Some of these interactions took the form of a 'conventional' interview, that is, a one-on-one question and response format, but most did not. Frequently, unplanned conversations such as those with archivists offered insights or tips for other avenues to research. This section describes some of these interactions, how they were conducted and assessed, and how the outcomes were incorporated into my research.

Introductions to individuals associated with the Royal Ballet were facilitated through my supervisory team. Jeanetta Laurence at the Royal Ballet agreed to coordinate my access to the Royal Ballet video archive and

attendance at rehearsals during the restaging of *The Sleeping Beauty* in 2014. Further contacts were developed as a result of these initial introductions in an organic way. For example, following an initial briefing by Bennet Gartside, Video Archive Manager, on how to access the recordings, I spent a considerable time in the facility studying them. This facility is frequently used by dancers learning a new role who study previous performances by other dancers. I was able to talk informally to some of these dancers about their roles in *The Sleeping Beauty* and their view of the importance of the music.

Following an initial discussion with Matthew Bourne, in which I described the project and he expressed his enthusiasm and support, Simon Lacey, the New Adventures Company Manager, was appointed as my point of contact for all enquiries. An archive recording of a performance at Sadler's Wells and a copy of the musical score was provided for my use. Lacey also coordinated subsequent interviews with Bourne, his dancers, the Musical Director Brett Morris, and arranged for me to observe company classes and rehearsals. The Organisation Consent Form (Appendix 2) was used with these key contacts, both at the Royal Ballet and the New Adventures Company, to gain permission to carry out the project. It authorised me to access archive material including films, musical scores, and choreographic notes, observe rehearsals and group classes, and conduct one-to-one interviews of choreographers, dancers, musicians and other key personnel.

Since my personal dance background is mainly in ballet, I felt it was important to gain a better understanding of other movement styles, particularly to help with my understanding of Bourne's production. To that end, I coordinated with other Dance Department staff at Roehampton to ask

permission to observe their classes in contact improvisation, release, and Graham technique. This provided useful insight into some of the other dance styles that have influenced Bourne's choreography. Throughout this project I also attended weekly ballet classes, often with a musical accompaniment that included Tchaikovsky's ballet music, which served to keep the balletic vocabulary of steps in my body. I found this embodied familiarity to be helpful in analysing the music-dance relationships when viewing dance recordings.

The ethical considerations associated with interacting with others were considered in my ethics application prior to commencing my research and approved by the University's Ethics Committee (reference DAN13/009). This was a formalised way to acknowledge and consider my responsibilities towards those who were involved in the project and the information they provided. The specific ethical issues associated with this project were:

- The protection of intellectual property contained in film recordings
- Ensuring that lack of anonymity was not detrimental to the wellbeing of the participants
- Being non-intrusive during the observation of classes and rehearsals.

Each of these is considered in turn. The majority of the choreomusical analysis was done from film recordings that are in the public domain, and therefore do not have associated ethical issues such as confidentiality or attribution to specific sources. The archive film of Bourne's *Sleeping Beauty* was released to me on the understanding that it would be used for research purposes only, by myself and my Director of Studies, and returned at the end of the period of study, in accordance with a non-disclosure agreement.

The participants interviewed were offered anonymity (in other words the use of a pseudonym) prior to the start of the interview, however none chose it, and so their comments are attributed within this thesis. A Participant Consent Form (Appendix 2) was provided to each interviewee prior to the start to also clarify that: the participant could stop the interview at any point and request that the research notes be destroyed; any personal information disclosed during the process would not be divulged; and that, with the participant's consent, the interviews would be audio recorded although the participant could request the recorder to be switched off at any point, and could also request that some information be 'off the record'. Adherence to the University's ethical guidelines ensured the physical and psychological wellbeing of the participant during the research process.

Observation of classes and rehearsals at the Royal Ballet and the New Adventures Company was strictly on a not-to-interfere basis. Although taking part, or embodiment, can be useful to the researcher in that it acts as a form of recording, it can be disruptive to the participants (Kaeppler, 1999, 20). These organisations were generous in giving me access to all the resources I had requested; I felt it was important to cause as little disruption as possible to the activities I was observing and so did not ask to participate.

Nigel Rapport offers a useful definition of an interview which broadly covers the types of interactions I carried out for this project:

> An interview is a non-routine conversation, with a purpose or design which at least one of the talking-partners has previously determined, and which need not be repeated (the talking-partnership can extend to this one exchange alone). There are three significant elements here, then: the non-routine, a purposiveness and a boundedness.
>
> Nigel Rapport in (Skinner, 2013, 55)

In my research plan, I stated that the interviews would be semi-structured in order to gain the maximum amount of information from the interviewees. However, with hindsight, using the term 'semi-structured' does not capture the varied nature of interactions I experienced. The terms structured, semi-structured, and unstructured have meaning among researchers determined by convention, but in practice I agree with Rapport's view that these terms are points on a continuum that covers a whole range of interview contexts (Skinner, 2013, 56). In general I approached each interview with a specific list of questions that were important to discuss, using this as an *aide-memoire* rather than a regimented approach to the meeting. I found that it was often fruitful to let the conversation take its own direction, sometimes resulting in unexpected new ideas. This bears out the view of Roulston, deMarrais and Lewis of the constructed nature of an interview as 'a site in which interviewers and interviewees co-construct data for research projects rather than as a setting that provides authentic and direct contact with interviewees' realities' (Roulston, deMarrais et al., 2003, 645). Although dealing with unexpected participant responses or behaviours can derail the interview process, requiring the interviewer to be flexible in real time, in my experience these were some of the more stimulating and useful discussions (Roulston, deMarrais et al., 2003). For example, while talking with John Rink about the performance of music, he mentioned the software application Sonic Visualiser, which I was later able to incorporate into my project.

Helena Wulff speaks of seeking common ground as a useful technique for creating rapport with the interviewee. In most cases this was not something that I engaged in as a technique, but rather something that occurred naturally

because of our genuine mutual regard for the topic (Skinner, 2013, 164). What can be a challenge in interviewing dance-people about dancing is the translation of ideas into words. Used to expressing themselves with their bodies, dancers often use their hands as if they were dancing, or get up and illustrate their point through demonstrating with their whole body. In the case where the interviewer is fluent in 'dance', an understanding can be reached which is never actually put into words. This may become a problem when the interview needs to be written up and the interviewer/researcher must articulate those ideas in words, but it was not an issue I encountered.

Interviews were not always in person. Geographical and time constraints meant that face-to-face meetings were not always practical. Skype was a popular second choice. Although the rapport with a new person was not so easy to establish on Skype, especially if there were technical difficulties such as lags or disconnections, its benefits in terms of convenience and cost were significant. Telephone conversations were less effective, especially with a person I had not met before. For follow-up conversations or questions, telephone or email was a convenient alternative for both parties. In summary, there was no substitute for an initial meeting face-to-face to establish a rapport with the interviewee and build a relationship which could then be continued through other means of communication.

2.11 Limitations of Filmed Performance

Choreomusical analysis relies primarily on recordings of dance performances. Filmed recordings offer many advantages to the researcher; they can be viewed and re-viewed many times, stopped and started at will,

slowed down and frozen to capture a specific moment in time. Though they may be supplemented by live performances, recordings are still the indispensable raw materials of the choreomusicologist. However, there are a number of limitations that arise from dealing with film sources which need to be considered when drawing conclusions from their analysis. Section 1.3 has described the film sources used in this project, whereas this section deals with issues associated with their analysis.

The first thing to consider is the original purpose of the recording, and what the impact might be of using it for a different purpose, that is, for analysis. For example, the purpose of the Margaret Dale production recorded in 1959 is not entirely clear, and although many of the dancers were from the Royal Ballet, it was not strictly a Royal Ballet production. So the choreography danced by the dancers from other companies may not be representative of that danced by the Royal Ballet.

A recording of a performance can create omissions, distortions and synchronisation errors which may limit the analysis (Jordan, 2000, 101). Close-ups of a particular dancer or a small group may render larger patterns indiscernible. Issues of synchronisation between the audio and video sources are particularly important for choreomusical analysis. If the music and dance are not synchronised in the recording to correctly represent the performance, the conclusions drawn about matters relating to timing, such as the use of *rubato*, may not be valid. This is more common in older recordings where the technology was less advanced. I avoided sources where this was known to be a problem, such as some of the early Royal Ballet recordings made by audience members and that are held in the New York Public Library.

Recordings made in a TV studio may require modifications in order to get closer to the normal theatre environment for dance. Light levels may need to be brighter, floors may need to be made more solid to bear the weight of television cameras, and stage space may be constrained (Venza, 2002, 4). These factors were particularly important in older recordings such as the Producer's Showcase in 1955, where the production was also significantly shortened to fit into the broadcast time available.

It is important to remember that each recording, with all its idiosyncrasies, is only a single performance of possibly many made during that staging or even, for the more enduring Royal Ballet productions, over many years, that happens to have been filmed (Reason, 2006, 3). Ideally one would view several performances of the same production, with the same and different casts, to get a more rounded view of the production. In practice this was rarely possible because of the scarcity of sources, especially the older ones. Often only one recording was available for a given production. In this case it is important to distinguish the dancer from the dance, 'where the dancer as person-artist starts and how the choreography adheres to the dancer's body' (Nadel, 2003, 205). Where only one recording was available, any differences attributable to individual interpretations by dancers or musicians could not be assessed. This is particularly relevant to narrative works such as *The Sleeping Beauty* where other dancers in the same role create their own distinct interpretations of character.

Finally, and more subtly, there is also the impact of time, hearing music and watching choreography that date from over a century ago (Jordan, 2000, 70). Viewing films of theatre performances on a modern laptop is a context far

removed from being in that theatre in, say, the 1960s and 70s, which inevitably influences the researcher's perspective. Recordings can appear less significant, less intense, and less exciting than the live performance might have been.

2.12 Rationale for Building the Case Studies

While the preceding sections have described *how* the sources will be analysed, this chapter concludes with a discussion of *what* will be analysed. A research project much larger in scope than a PhD would be required to analyse in detail all the dances from all the versions of *The Sleeping Beauty* under consideration, even when limiting the analysis to a choreomusical perspective. Therefore, a selection had to be made. A natural selection of sorts has already been made in that the project is limited to the film resources available. The archive (in its general sense as opposed to a particular specific physical collection) of *Sleeping Beauty* recordings has both a carefully selected component and a random element of items that just happened to survive. Consideration of the relatively small number of recordings suitable for analysis inevitably makes one reflect on the much larger amount of material that is not available. Whether elements of this missing material is by design or happenstance is often only a matter of conjecture. Why, for example, are there almost no traces of MacMillan's production? That the archive is incomplete and to an extent unsystematic in its contents is important to consider in drawing general conclusions (Reason, 2006, 32).

In any case, to compare choreomusical interpretations from the sources available, the selection must:

- Cover a range of dance types from a large group dance, to a *pas de deux*, to a solo
- Encompass the breadth of dance styles including ballet, character-based, and contemporary
- Include a range of historical interpretations, from the original to innovative.

Within these constraints, the selection of dances or sections of a dance for detailed choreomusical analysis was made according to whether the piece was choreomusically remarkable in some way, such as a new reading of the music that differed significantly from previous interpretations. For example, through my experience of analysing dances, I have learned that a section that captures my attention because it 'just doesn't look right', or it looks unusually difficult to perform, is often an indication of rhythmic complexity at play. Further investigation, often with the help of sketching out the steps with my own body, may reveal different rhythms in the music and the dance, or syncopation. These are the sorts of examples that have been selected for further analysis. This is by no means to say that there are no choreomusically significant features in the parts of the ballet not analysed, only that a degree of prioritisation was required to adequately compare the choreomusical styles of the selected productions.

On occasion I took a 'deep dive' approach for close analysis, whereby detailed examples were selected because of their choreomusical significance.

In these instances, a complete dance or set of dances was not analysed, rather just the significant portion of the dance was explored. This was necessary since a bar by bar analysis of entire productions would be neither practical nor informative, and I chose to focus in on examples of choreomusical interest. For example, *Variation I: Candide* and *Variation V: Violente* were chosen from Bourne's fairy variations for detailed analysis because they provide contrasting energy profiles both in both music and dance.

In terms of presenting the detailed choreomusical analysis within the chapter structure, the following approach has been taken:

- Chapter 4 is focused on the 1939 and 1946 productions by the Royal Ballet, where the emphasis was on mounting the choreography 'as Petipa' as far as possible. Therefore the detailed analysis is focussed on dances which are nominally still Petipa choreography, such as the Rose Adage. Obviously, there were some British contributions to the 1946 version, including Ashton's Garland Dance, but for clarity of presentation, I have chosen to include the development of the Garland Dance in Chapter 5.

- Chapter 5 is focused on the development of contributions by British choreographers such as Ashton's Act II Prince's solo and Awakening *Pas de deux*, and three versions of the Garland Dance (Ashton, MacMillan, and Wheeldon).

- Chapter 6 includes the analysis of dances where the Bourne and the Royal Ballet versions differ significantly in their choreomusical interpretation, including the Rose Adage, and the Act III *divertissements*, and also those

where Bourne has specifically referenced Petipa, such as the fairy variations, and the Garland Dance.

2.13 Conclusions

The methodology for this project is a toolbox approach; involving the tailoring of existing methods where they exist and the development of new methods where required. The chapter offers a method to determine the characteristics or parameters that define a *Sleeping Beauty* dance production, which is explored in Chapter 3. It also describes an approach for dealing with a malleable score for which there was no methodological precedent, which is used in Chapters 4, 5, and 6. The overall approach to the project is an iterative one, where the method is refined as a result of its application. The preceding critical assessment of the current methods highlights the salient issues and offers a range of techniques for the subsequent analysis. It demonstrates the value of choreomusical analysis including its ability to:

- Increase our understanding of the work of choreographers and composers
- Reveal unexpected relationships
- Offer the chance to hear the music and see the dance differently
- Operate as a tool to investigate other parameters such as dance genres and historical/sociocultural aspects of dance.

Hodgins' claim that the dance we see is impacted upon by the music we hear has been supported by the research in the intervening years.

> Elements of length, *tempo*, structure, texture, even movement quality are all dictated to some degree by the music, even before a single movement has been choreographed. Choreographers may choose to work with or against these strong subliminal influences, but one thing is certain: in many different ways, what we hear exerts a profound and inescapable influence over what we see.
>
> (Hodgins, 1992, 7)

Advances in neuroscience have emphasised the importance of the kinaesthetic domain in the perception of music and dance, which lends credence to analytical techniques based on physical parameters such as energy. Nevertheless, it remains the case that defining and quantifying dance and music energy introduces a degree of subjectivity. This is, however, an interpretative study, rather than an experimental, scientific one. There is certainly more to be done to determine the objectivity of energy contours, however, it is most important to discover first whether they are useful, and this project puts them to the test.

Chapter 3 - The Identity of *The Sleeping Beauty*

> Any great classic has three separate lives: what it was for the men who made it, what it meant to the history of its art (i.e. its 'legend'), and what it became in the process of revival.
>
> (Croce, 1970, 29)

Dance critic Arlene Croce is referring to *The Sleeping Beauty*, 'this most complicated of ballet spectacles' (Croce, 1970, 29). By a classic, she is referring to those ballets which are judged to be valuable over a period of time; conventionally these include ballets such as: *Giselle*, *Swan Lake*, and *The Sleeping Beauty*. The first life can be thought of as the significance of the Petipa production of 1890, the impact it had, and the way it was seen by audiences. The second life, what that first *Sleeping Beauty* means to the history of ballet, is generally considered to be vital in its importance to the canon. The third, and distinct, life considers what *The Sleeping Beauty* has become in the process of revival. There is another way to think about Croce's idea, however, which is in terms of the Royal Ballet's version of *Sleeping Beauty*. What if we consider the first life as the Vic-Wells production of 1939, or perhaps more importantly the 1946 production? What meaning do the second and third lives have then? The second life becomes the significance of that production, perhaps not only to its art form, but also to its company and its audiences. At what point did the Royal Ballet begin to think of their *Sleeping Beauty* as a 'classic'? How did that influence the ways in which it developed, its

third life? Can we consider the *Sleeping Beauty* productions of major ballet companies, such as the Royal and the Kirov, to be 'sub-classics'? A sub-classic could be thought of as a production that starts another series of incarnations (Croce, 1970, 29). Intuitively, this seems reasonable. If so, what about the novel interpretations of choreographers such as Matthew Bourne and Mats Ek? As Bourne's production is revised and restaged, does it also qualify as a sub-classic? Intuitively, this seems less reasonable, but what is at work here to draw that conclusion? Merely that it has not yet stood the test of time?

These questions raise some philosophical issues which relate to the identity of *The Sleeping Beauty*. In the light of significant changes to the score, is the identity of the work altered? How do we recognise performances of *The Sleeping Beauty* as being so? Following the methodology outlined in Section 2.1, this chapter explores the relationship between these performances: what makes them all *Sleeping Beauties* and what distinguishes them from one another? Using a type-token approach to dancework identity, Section 3.1 examines what constrains performances of *Sleeping Beauty* as tokens of the type. Developing this approach further, Section 3.2 considers the importance of authorship and applies Aaron Meskin's concept of sub-types to provide a workable philosophical framework to enable further analysis. The discussion draws on the Royal Ballet strand of productions and also the productions of *The Sleeping Beauty* by Ek and Bourne.

3.1 Identity Conditions

The philosopher Graham McFee offers a summary account of danceworks as artworks that are performable, physical, and multiple (McFee, 2011, 33). As

a multiple artwork, the same dance can be performed on different occasions and in different locations. One approach to dealing with multiple artworks, such as dances, is to conceive of them in terms of the type-token relationship (Wollheim, 1980, 35-36). Thus we can think of Sleeping Beauty as a single abstract type and all performances as tokens, but it also exists independently of those performances (McFee, 1992, 90).[1] As explained in Section 2.1, some defining characteristics are required so that we know when an instantiation belongs to the Sleeping Beauty type, and not to another type, for example to the general type Giselle. Options for these characteristics include the narrative, choreography, music, design elements (costumes, scenery, lighting etc.), and title. Each of these is considered in turn in the following discussion. The role of the dancer(s) in defining the dancework is also explored.

Firstly consider the narrative, is a retelling in dance of the traditional fairy tale an essential feature? Or are there very broadly defined structural elements of the narrative that, when included, produce a Sleeping Beauty story? Defining what constitutes the 'traditional' tale raises difficulties in itself. The Aarne-Thompson-Uther (ATU) system for categorising folk and fairy tales recognises Sleeping Beauty as a distinct group, designated ATU-410 (Zipes, 2013, 179). At least a dozen versions from Europe and further afield have been identified that fall within the ATU-410 category (Heiner, 2010, 12-56). The general format is that a king and queen are finally blessed with a longed-for child. At the celebrations, a wise woman or fairy is slighted and places a curse on the princess. One of the other women softens the curse to a lengthy sleep; after

[1] In this case, The Sleeping Beauty is not italicised, because it is referring to a general type, and not to the title of a specific authored work. This distinction is maintained in the following discussion.

one hundred years, a prince arrives to save her. There is generally a second part to the plot where the prince's mother tries to kill the princess and her children, but the mother is punished by the son (Zipes, 2013, 179).

In researching the original inspiration for the ballet, I found four examples of medieval stories within ATU-410, the most widely distributed of which is *Troylus and Zellandine* (Heiner, 2010, 17). This is generally recognised as being the first literary version published, in France sometime around 1500, but is believed to have existed for at least two hundred years before that (Heiner, 2010, 1). In this tale, three goddesses attend the birth of Princess Zellandine to bestow gifts, but one, Thémis, takes offence that her cutlery is not as good as that set for the others at the table. Instead of offering a gift to the newborn baby, she curses her, saying that the first time Zellandine touches a piece of flax she will stab her finger and fall asleep forever. Venus counters Thémis' curse proclaiming that Zellandine will not die, but will only sleep until the flax is removed. In due course Zellandine pricks herself with flax, falls asleep and is placed in a remote tower, where she is found by Troylus, with whom she is in love. Unable to wake her, Troylus has sex with her, puts a ring on her finger and leaves. Nine months later, still asleep, Zellandine gives birth to a baby. The child suckles her mother's finger, removes the flax, and Zellandine wakes up to discover she is a mother. She is upset until she discovers the ring and realises that Troylus must be the father of the child. Eventually Troylus returns and takes Zellandine and their child to his kingdom (Heiner, 2010, 1, 17-19).

A similar tale, *Sun, Moon and Talia*, was found about a hundred years later in the Italian text *Il Pentamerone* (1634-1636) by Giambattista Basile (Basile, 1850). Talia, like Zellandine, is raped while asleep and gives birth to twins

named Sun and Moon. However, on returning to her lover's kingdom, Talia finds he is already married. His wife, the queen, plans to kill Talia and feed the children to her unfaithful husband. A sympathetic cook saves the children and the queen suffers a gory death (Heiner, 2010, 1-2, 23-26). These early versions of the Sleeping Beauty story, with their dark elements of rape and adultery were moderated by Charles Perrault's *La Belle aux Bois Dormant* (1697) upon which Vsevolozhsky's scenario for the 1890 production is generally accepted to be based (Perrault, 1867). In Perrault's tale though, when the prince kneels by the princess's bed, she immediately wakes up. They then talk for many hours, before having dinner and getting married (Heiner, 2010, 3, 33-39). The famous kiss that causes not only the princess to wake up, but also the surrounding kingdom, and that is illustrated in Tchaikovsky's score with a climax of brass and cymbals (*Entr'acte symphonique* No. 19 bar 143), first appears in the German story *Briar Rose* (1812-1815) by Jacob and Wilhelm Grimm (Heiner, 2010, 3, 40-42). Perrault's version also has a second part, somewhat akin to *Sun, Moon, and Talia*, where the prince's mother is an ogre who plans to eat her daughter-in-law and their young children. Her plans are thwarted and she commits suicide. The Brothers Grimm version removes this part of the story, and it is this shortened version that was used by Vsevolozhsky; Tchaikovsky's score ends with the wedding celebrations of Aurora and the prince. In these two important aspects, Vsevolozhsky's scenario was actually more representative of *Briar Rose* than *La Belle aux Bois Dormant*. Perhaps, given that the production was in part a tribute to the French court of Louis XIV, the influence of the Germanic fairy tale was understated.

The Royal Ballet's *Sleeping Beauties* largely follow Vsevolozhsky's scenario, although the scene divisions and some details, such as which fairy tale characters dance at the wedding in Act III, have varied between productions. It is doubtful whether these changes are significant enough to constitute a different narrative, however. They still include the key elements of the awakening kiss, and the wedding as the final event. Other versions, however, are not based on Vsevolozhsky's scenario to such a large extent.

Bourne's narrative addresses what he felt to be weaknesses in the original scenario:

> When I first looked at this story I asked myself what was it that made it less than satisfying as a narrative and two things were clear, in the ballet scenario at least; no love story and no narrative tension in the last act once Aurora has woken up. Unless you believe in love at first sight the love of Aurora for her Prince is very unconvincing, with the hero and heroine only really meeting at the very end of the story. It's impossible to feel anything for them. Interestingly, Walt Disney, one of the 20th Century's great storytellers, also recognised this flaw in the story for a modern audience, even in 1959. In Disney's narrative, Aurora, as a young girl, meets her Prince, thinking he is a commoner and falls in love just before her fate is sealed with the prick of her finger and the century-long sleep. The dilemma becomes how can the Prince break the spell and keep their love alive. This creates a beautiful tragic love story and a logic and dramatic tension in one stroke.
>
> Bourne in (New Adventures Ltd, 2013, 6-7).

Bourne addresses these issues by creating a love triangle. His rebellious Aurora is in love with the gardener Leo, but Carabosse's son Caradoc is in competition with him for her affection. In the final act, Bourne's narrative echoes the tale of *Troylus and Zellandine* when Caradoc attempts to seduce Aurora while she sleeps, before she is finally rescued by Leo and Count Lilac.[2] Unlike Vsevolozhsky's scenario, and in another reference to the medieval tales,

[2] Bourne provided historical sources such as books and films related to versions of *The Sleeping Beauty* fairy tale for his dancers to use in developing their characters (Bourne, 2013, [interview]). So it is likely he knew he was referencing *Troylus and Zellandine* in his narrative.

the narrative ends with the birth of Aurora's child, although, happily, while she is awake. Significantly, in Perrault's version of the story, the prince and princess do not fall immediately in love, but spend time conversing and getting to know one another before their marriage. Ashton's Awakening *Pas de deux,* first seen in the 1968 Royal Ballet production, can be thought of as addressing this point, by providing an interlude for Aurora and the prince on their own, after the awakening but before the wedding celebrations. To implement this, though, required a reordering of the score, interpolating the *Entr'acte* (No. 18) between the *Entr'acte symphonique* (No. 19) and the *Finale* (No. 20).

Ek's version (1999) is further removed from Vsevolozhsky's scenario than Bourne's. For Ek, the links to the original scenario are more symbolic than literal. He tells a different story, of Aurora as a young woman who rebels against her wealthy parents and becomes a drug addict. Carabosse, symbolising evil, takes the form of the menacing drug dealer (Mackrell, 1999, [online]). The prick of the spindle and the sleep that follows are reinvented as the prick of a needle and a heroin overdose. His narrative also appears to reference *Troylus and Zellandine* and *Sun, Moon, and Talia* in that Aurora wakes up from her overdose pregnant, without understanding what has happened to her (Ek, 2013, [online]).

Although these two versions differ significantly from Vsevolozhsky's scenario, they both seem to make reference to the earlier tales of *Troylus and Zellandine* and *Sun, Moon, and Talia*. It seems reasonable that, just as Vsevolozhsky chose Perrault's (or more accurately the Brothers Grimm) tale on which to base his scenario, a choreographer creating a *Sleeping Beauty* dance may base his work on any of the *Sleeping Beauty* tales. The examples

considered suggest that the essential structural elements include a dramatic device whereby the protagonist enters a prolonged sleep, and a battle between good and evil. Beyond that, there is great latitude for interpretation. However, the latitude is not infinite. Would a plotless ballet choreographed to *The Sleeping Beauty* score count as a Sleeping Beauty dancework? I think not. I agree with Bourne who said that Tchaikovsky's ballet music is 'designed to tell stories with movement' (Macaulay, 1999, 6). This conclusion is supported by considering the wider group of Sleeping Beauties outside of dance, which is a body of work consisting of films, novels, paintings, poems and songs (Heiner, 2010, 4). For a dancework to be a member of this group, it must include certain narrative elements.

Secondly consider the choreography; does a Sleeping Beauty need to either include choreography accredited to Petipa or reference his choreography in some way? To determine this would be difficult, since we do not know for sure exactly what Petipa's choreography was. The Stepanov notations used by Sergeyev are open to question in many areas and are not complete. For example, many of the arm movements and *tempi* are not specified. They were also not written until 1903, by which time the production had undergone a number of changes (Fullington, 1999, [online]). However, the Royal Ballet's version is generally considered to be strongly rooted in Petipa. It was one of the productions used by Makhar Vaziev and Sergei Vikharev to recreate the original for the Kirov in 1999 (Vaziev and Vikharev, 1999). Nonetheless, the Royal Ballet's version has also included dances by a number of other choreographers through its history, such as Ashton, de Valois, MacMillan, and Wheeldon, each of whom has their own distinct choreographic style. While

there have been dissenting voices about whether these different styles 'belong' in the Royal's *Beauty*, the identity of these productions as *Sleeping Beauty* was not fundamentally in question, even though they might not have been so clearly recognised as Petipa's *Sleeping Beauty*. A more extreme case would be Ek's version which, despite its lack of resemblance to Petipa's choreography, has been welcomed into the Sleeping Beauty fold (albeit with considerable initial debate). So it seems that the particular dance movement content or choreographic style are not defining characteristics of the over-arching Sleeping Beauty type.

Thirdly, consider whether the music – specifically Tchaikovsky's score – is essential to something being the dance or ballet Sleeping Beauty?[3] Elements selected from the score vary from one production to another. The Royal Ballet's 1963 recording of *Aurora's Wedding* and Diaghilev's *Sleeping Princess* also included pieces from *The Nutcracker* score. Yet, both of these are considered by the dance world to be instances of Sleeping Beauty. Conversely, in 1829, Jean-Louis Aumer choreographed *La Belle au Bois Dormant*, a ballet also based on Perrault's fairy tale, to music by Ferdinand Hérold. This production is not well-known; nor is it the one that inspired subsequent productions. I propose that, even though it contained the required narrative elements, since it did not use Tchaikovsky's score, it should not qualify as a Sleeping Beauty dancework in the same sense (Anderson, 1984, [online]). McFee's notion that

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[3] There is a distinction to be made between the dancework and the musical work. Tchaikovsky's *The Sleeping Beauty* is a musical work composed for the purpose of a being used in a ballet production. In the context of a dance production, the score has never, to my knowledge, been played in its entirety. Even for the premiere in 1890, the score was cut, edited and reassembled. Although Tchaikovsky's composition has strong links to Vsevolozhsky's scenario, choreographers regard the score as a pool of music from which to draw to suit their requirements. The music chosen is one element of the *Sleeping Beauty* dancework, in the same way as the choreography and narrative are also elements of the dancework.

particular authored compositions are held to be 'appropriately sacrosanct' in guiding future performances is relevant here (McFee, 2011, 24-25). He argues that, for example, although the Petipa/Ivanov *Swan Lake* was not the first ballet with that title and music, it is the work to which subsequent performances hark back. Similarly, we can argue that Tchaikovsky's *Sleeping Beauty* score is 'appropriately sacrosanct' in the sense that, although it was not the first music to be used for a ballet of that name, it *is* the music used by all subsequent performances. Therefore, it seems that we are justified in requiring the music to be primarily from Tchaikovsky's *Sleeping Beauty* score, although the selection, re-ordering, and editing of elements is permissible. There is no general rule about how much of the score counts as enough, although it is possible to imagine that a performance that involved just a few short extracts, while being dominated by other music, would not be considered a Sleeping Beauty. It is even possible to include pieces from outside the score, although the only examples I have found are the two mentioned above, which were from another Tchaikovsky ballet and therefore of a similar style.

Next, design elements such as costumes and décor can be seen to change significantly from one production to another. New interpretations such as those of Ek and Bourne eschew 'classical' tutus, but are still considered to be Sleeping Beauties. The most obvious change in a new Royal Ballet production is often in the designs, and again the identity of the dancework as Sleeping Beauty is not questioned, even though there may be significant amounts of discussion about the merits of the new designs. So the design elements cannot be considered a defining characteristic.

Next, is the title *Sleeping Beauty* a defining characteristic? In other words, is it possible for a dancework to be a Sleeping Beauty but to be named something else? To explore this question, it is worth considering briefly the role a title plays in a dancework. According to Levinson, the title of an artwork is a significant part of that work, unlike, for example, a natural object such as the rose of Shakespeare's thought 'What's in a name? That which we call a rose, by any other name would smell as sweet' (Levinson, 2011, 159). The rose's name, Levinson argues, does not belong to a cultural tradition and does not require intellectual mediation that might influence our experience of it. Artworks are different from natural objects in that their titles may be aesthetically relevant.

Titles may serve to prime the person experiencing the artwork towards a specific perception. For example, in the summer of 2018, two films were released, both called *The Nun* (Hutchinson, 2018, [online]). One, directed by Corin Hardy, was a prequel to *The Conjuring* series of films, and the other a remake of Jacques Rivette's 1966 film. In her review of films based on nuns, Pamela Hutchinson finds a large number and maintains that 'the convent exerts a special fascination on film-makers, because nuns, whether reluctant, rebellious, devout or possessed, have cropped up in many memorable, often controversial, movies' (Hutchinson, 2018, 1). Uninformed cinema-goers basing their choice on nothing more than the title would be primed, correctly in this case, to expect a film about a nun. However, it would take a more informed film enthusiast to distinguish Hardy's horror film about a demon nun from Rivette's remake. In this instance it would be difficult to argue that the two films were instantiations of the same work, even though they share the same title, since

the narrative, cast of characters, director and all other pertinent characteristics differ.

A similar situation arose in London in 1921 when Diaghilev was staging his version of *Sleeping Beauty* at the Alhambra Theatre. A pantomime called *Sleeping Beauty* was being performed in London at the same time (Au, 2004 [1998], 611). Diaghilev chose to call his production *The Sleeping Princess* to distinguish it from the pantomime. This seems like an unnecessary decision. Audiences familiar with ballet in general, and the Ballet Russes in particular, would have been aware that the production was a version of Petipa's *Sleeping Beauty,* whichever title was used. There was a significant build-up in the press, for example in the *Dancing Times*, in the months preceding the production (Richardson, 1921a, 2-4; 1921b, 82-83; 1921c, 178-185). For people unfamiliar with ballet, the fact that the production was by the Ballets Russes, whose name was likely on all the advertising material, means it would unlikely have been confused with a pantomime. However, the philosophical question remains whether Diaghilev's version was an instance of the dancework Sleeping Beauty although it was named *The Sleeping Princess*? I would argue that it was an instance of Sleeping Beauty since, looking past the title, it was a dancework to Tchaikovsky's score based on the Sleeping Beauty fairytale. It fulfills the set of identity constraints developed above.

In Levinson's taxonomy, *Sleeping Beauty* is an allusive title, in that it refers to another work outside of the dancework - 'things the artist [choreographer/ producer] wishes to resonate with the work as it is experienced' (Levinson, 2011, 174).[4] The title can be thought of as alluding to previous versions of the

[4] Levinson is writing of artworks in general but the application to a dancework is appropriate.

ballet, or to the fairy tale. In this case the title serves to prime one's expectations of the work, that it will incorporate some aspects of the Sleeping Beauty fairy tale. *The Sleeping Beauty* and *The Sleeping Princess* are similar enough titles to allude to the same work. *The Sleeping Princess* is in fact an equally descriptive title in that the narrative emphasises Aurora's role as a princess as much as it does her beauty.

It is intriguing to note that de Valois chose to use *The Sleeping Princess* title for her first production in 1939.[5] Given that one of her objectives was to mount a production close to Petipa's original, one might have expected her to use *The Sleeping Beauty* title. Perhaps she decided that associating her production with Diaghilev's would attract a larger audience. Following the same argument as for Diaghilev's version above, de Valois' *Sleeping Princess* can also be considered an instance of the Sleeping Beauty dancework. In 1946 de Valois changed the title of her production to *The Sleeping Beauty*, which has been retained for subsequent productions.

Finally, do the dancers play a role in defining the identity of Sleeping Beauty? In solos and duets in particular, rather than ensemble dances where distinctive individual performances are generally undesirable, have dancers contributed to shaping the choreographic material and its relationship to the music? McFee argues that the role of the dancer is to instantiate the dance by means of their movements. The dancer, he writes 'makes concrete what is under-determined in the work itself' (McFee, 2013, 28). He allows that a dancer may generate a 'distinctive performer's interpretation' but refutes that a dancer can be a co-author of the work. That role, he argues, is already taken by the

[5] De Valois' 1939 production is discussed at length in Chapter 4.

choreographer (McFee, 2013, 29).[6] This seems to me to be an over-simplification of the process by which choreographically material is created.[7] The potential for co-authoring arises particularly with the original dancers upon whom the choreography is created. Subsequently, dancers may or may not learn from the original choreographer. As time passes, dancers increasingly learn the choreography from previous dancers. This is not to deny the individual interpretation that a dancer brings to a performance. The degree of co-authoring depends, to some extent, on the working method of the choreographer. The scope for co-authoring on the part of the dancer is greater, for example, with Ashton who largely created the material in the studio with the dancers, than for a choreographer such as de Valois, who came to rehearsals with steps already in mind (Vaughan, 1999, 379).

Considering a specific example, should Dowell be considered as a co-author with Ashton of the Act II Prince's solo? Ashton created the solo with Dowell, making use of his agility by giving him turns and jumps, and showing to best advantage his fluidity and control (Morris, 2012, 196). While it is not possible to assess Dowell's contribution without witnessing the rehearsal sessions when the solo was created, it does seem unlikely that the same dance would have resulted if Ashton had been working with a different dancer, such as one famed for his virtuosic style. Anna Pakes recognises the dancer's agency in her discussion of dance co-authorship where dancer and choreographer collaborate in the studio: 'Dancers, then, are partly responsible for the action-

[6] The importance of authorship to the identity of *Sleeping Beauty* is discussed in Section 3.2.
[7] An example of a dancer's role in contributing to the identity of a work is described in Helen Minors' essay '*La Péri, poème dansé* (1911-12): A Problematic Creative-Collaborative Journey' (2009). Minors describes the pivotal roles played by the dancer Natalia Trouhanova (1885-1956) in addition to dancing the lead part, from commissioning the score from Paul Dukas (1865-1935), to reading 'the narrative structure of the poem into the music and subsequently her dance', in addition to project management tasks (Minors, 2009, 244).

types that constitute a choreographic work: their agency in this regards differentiates them from the inert materials (clay, bronze, oil paint, say) worked by artists in some other art forms.' (Pakes, forthcoming in 2019, Ch 5 p 122). The way in which a dancer uses the music in a role such as Aurora, that is, her choreomusical performance style, creates a unique performance. In doing so, for example by the use of *rubato*, she demonstrates her agency in contributing to the identity of that performance. This is also true, albeit to a lesser extent, for the dancers in the other roles of the work. Referring back to Conroy's pragmatic approach to dance identity discussed earlier in this section, a *Sleeping Beauty* is not typically categorised according to the members of its cast (Conroy, 2013, 105). However, there are sub-communities of the dance world whose familiarity with the work is such that they might acknowledge, for example, Fonteyn's interpretation of Aurora and distinguish it from, again for example, Cojocaru's interpretation. In this sense, the dancer's agency from a choreomusical perspective is recognised. It is important to note though, that a dancer's interpretation of a role may include other elements in addition to its choreomusicality. A dancer's skill in acting or mime, for instance, may also make a contribution.

One of the most significant examples of a dancer contributing to the identity of the Royal Ballet's *Beauty* is in Margot Fonteyn's approach to the Rose Adage. It was Fonteyn who originally put such emphasis on the balances held in *attitude en pointe*, in contrast to the Russian interpretations of her era, where Aurora demurely takes one prince's hand after the other, without a sustained balance in between (Macaulay, 1990, 806; Youtube Mr. Lopez 2681,

2009, [online]).[8] Almost without exception, Royal Ballet dancers in the role of Aurora have followed Fonteyn's example. Indeed, this interpretation has become a tradition in other companies including the English National Ballet. In the sense that Fonteyn started a tradition which influenced a significant number of dancers in their interpretation of the Rose Adage, she could reasonably qualify as a co-author. Deborah Bull, a dancer with the Royal Ballet and subsequently Creative Director at the Royal Opera House, supports this view of Fonteyn's creative contribution: 'She's often described as his [Ashton's] 'muse', but it's perhaps more accurate to regard their working relationship as a partnership of equals: two great artists whose creative synergy enabled something genuinely sublime' (Bull, 2014, [online]).

The analysis in this section leads to the conclusion that the individuating conditions for the Sleeping Beauty dance type are:

- That it be based on any of the Sleeping Beauty tales
- Choreography of any style
- That the music be selected primarily from Tchaikovsky's score.

Therefore any performance for which this can be said is a token of the general Sleeping Beauty type, and all other aspects are open to change. Pakes explores these issues of multi-dimensionality in her essay 'The plausibility of a platonist ontology of dance' (2013). In the context of attempting to develop an equivalent in dance to the sound-structures of music, she suggests that 'there may not be sufficient consensus around the centrality of particular elements

[8] Although Fonteyn credits Markova with the inspiration. She is quoted in Keith Money's *The Art of Margot Fonteyn* (1975) as saying 'When I first did the Rose Adagio, I did not do any of those sustained balances; I cannot even remember when they first emerged. Although I never saw Markova do *Sleeping Beauty*, people described to me how she would maintain marvellous balance while changing hands with the various suitors, so then I started experimenting. The greatest difficulty is to manage to do it without making a great fuss; it is only really valid if one can make it seem as easy as getting off a bus.' (Macaulay, 1990, 808).

across dance genres to be able to say what kinds of intrinsic properties danceworks generally have' (Pakes, 2013, 95). I agree with this, and would go further to say that the identifying characteristics may also be different for works within a genre. The arguments I have made apply only to *The Sleeping Beauty* as a choreographed work as distinct from the general type and may not apply to all ballets. The preceding discussion, however, has allowed us to go some way in recognising *The Sleeping Beauty*, that is, in terms of its identifying characteristics.

3.2 Complexities and a Workable Philosophical Framework

There are drawbacks to considering *The Sleeping Beauty* as a single abstract type and all its performances as tokens, as proposed in the previous section. This section develops the approach further considering authorship, and Aaron Meskin's concept of sub-types to develop an enabling framework for analysis. When watching a performance, we are interested not just in whether or not this is *a* Sleeping Beauty, but in *whose Sleeping Beauty* it is. The authorship of the dancework seems important to its identity. This is consistent with Geraldine Morris' view that the choreographic style is a key part of a dance's identity (Morris, 2013b, 131). Additionally, it aligns with the widely-held cultural belief that the creation of an artwork is dependent upon participation by a person or persons. These points indicate that it might be better to think of The Sleeping Beauty as an umbrella term for a number of distinct choreographic works.

In practice, however, the authorship of nineteenth-century ballets such as *Sleeping Beauty* was complex. There were probably other balletmasters, in addition to Petipa, who contributed to the work which premiered on 15 January 1890 (Wiley, 1985, 1-10; Pakes, forthcoming in 2019, Ch 8 p 3). In addition, the evolution of 'classical' ballets such as *Beauty*, as they are passed down through the generations, blurs the authorial boundaries. Frédéric Pouillaude, in his discussion of the oral transmission of dance, distinguishes between a 'version' and a 'reinterpretation' (Pouillaude, 2017, 220). Using his criteria, the Royal Ballet's *Sleeping Beauty* is a 'version' of Petipa's *Sleeping Beauty.* Its choreographic text is necessarily incomplete because of 'the vagaries of memory and oral transfer'. Pouillaude develops a model of the 'work-with-versions': 'that of the classical ballet that persists through the multiplication of its versions, all equally legitimate and all equally referencing an original work' (Pouillaude, 2017, 221). This model is problematic for *Sleeping Beauty* in that all versions do not equally reference the original work. Consider, for example, the 1946 and 1968 productions of the Royal Ballet's *Beauty*. The 1946 'version' was closer to Petipa's original in terms of its choreography than the 1968 'version' which had several significant additions by Ashton. It would be misleading to state that both versions equally referenced the original. Pouillaude's model fails to acknowledge the contributions of other choreographers to versions of *Sleeping Beauty* unless it can be considered a

'reinterpretation' instead, such as Bourne's, 'which is signed by a choreographic author and establishes a new work in its own right' (Pouillaude, 2017, 220).[9]

In my view, it is important in this thesis, as it is in academia in general, to find a way to account philosophically for issues of dance identity that concord with the way identity judgements are typically made in practice. Renee Conroy argues for a pragmatic approach to understanding dancework identity, one that makes sense to the various communities of the dance world (Conroy, 2013, 105). Specifically, she proposes two methodological constraints, or 'minimal desiderata', for a philosophical theory of dancework identity that relates directly to the dance world (Conroy, 2013, 105). The first is that the theory be 'responsive to well-established institutional facts', that is, it be consistent with the 'dance world practices and values' (Conroy, 2013, 105). The second is that 'no reasonable account of the dancework identity will make it practically impossible for well-informed members of the dance community to identify any given work correctly' (Conroy, 2013, 105). Applying Conroy's second desideratum shows us that, in reality, the different dances are classified according to who is responsible for their staging, and not just by very general type. For example, Petipa's *Sleeping Beauty*, Bourne's *Sleeping Beauty* and the Royal Ballet's *Sleeping Beauty* are commonly used terms.

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[9] In her text *Reworking the Ballet* (2007), Vida Midgelow develops a taxonomy with some similarities to Pouillaude's. She uses the term 'revisions' to describe modifications to an existing production, as distinct from 'reworkings' that describe works which, while having the same source text as a reference point, deviate significantly from it in terms of character, movement or narrative (Midgelow, 2007, 10). However, it can be argued that Bourne's version is not as significant a deviation from the source text as Ek's, yet Midgelow would classify them both as reworkings. In contrast, the approach derived in this section individuates their *Sleeping Beauties* by authorship of the choreography. This provides a greater level of distinction between versions, providing more information than a categorisation of 'reworkings'.

Having established that some sort of categorisation is commonly used in dance practice, how can we account for this in philosophical terms? Croce's idea of classics and sub-classics discussed in the Introduction, combined with Meskin's sub-type concept, provides a way forward. A type can have a sub-type that relates to it in the following way: 'For any two types A and B: A is a sub-type of B if and only if necessarily, all tokens of A are tokens of B, and it is possible for there to be tokens of B which are not tokens of A' (Meskin, 2009 [1999], 47). For example, an apple is a sub-type of fruit, all apples are fruit and there are fruits that are not apples, such as oranges. Meskin argues for a hierarchical model in which productions are considered as sub-types of a choreographic work type. Performances are tokens of the production and the overall work type. He provides an argument for both the productions and the performances to be works of art in their own right (Meskin, 2009 [1999], 48-50). Meskin does not, however, define what he means by a production, other than describing it as an 'interpretation' of the dancework (Meskin, 2009 [1999], 47). Building on Meskin's approach, what are the sub-types of the general Sleeping Beauty type,[10] and how should a production be defined?[11] Consider the following options: identification by choreographer; identification by dance company; identification by date; or some combination of these three.

A group of sub-types consisting of works individuated by the choreographer, such as Bourne's *Sleeping Beauty*, is satisfactory for works

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[10] In her analysis of *Swan Lake*, Pakes shows Meskin's model to be problematic if the work type is taken to be the Petipa and Ivanov *Swan Lake* (Pakes, forthcoming in 2019, Ch 8 pp 9-10). Instead, in my approach, to provide a workable framework, the work type is taken to be a general Sleeping Beauty type.

[11] The term 'production' has already been defined in Section 1.1, for use in this thesis, as an altered version of a work but with a significant degree of commonality. For example, the 1968 version of the Royal Ballet's *Sleeping Beauty* was a new production of their 1939 work. Meskin's use of the term is in a wider sense.

where there is only one choreographer. Multiple authorship is a common phenomenon, however, and ballets, alongside other artworks, can be collectively created. The 1973 Royal Ballet production, for example, has contributions by many choreographers, and, following this logic, it would be identified as the sub-type 'Petipa's, Ashton's, MacMillan's, and Lopukhov's *Sleeping Beauty*'. It is unwieldy to refer to the production in this way, and does not reflect normal practice in the dance world.

The second option is to define the sub-types according to the dance company performing the work. This option is useful in the sense that it becomes an abbreviation for works created by multiple choreographers. The 'Royal Ballet's *Sleeping Beauty*' becomes a shorthand for the aforementioned 'Petipa's, Ashton's, MacMillan's, and Lopukhov's *Sleeping Beauty*'. However, there is more at stake here than the convenience of terminology. My research indicates that the Royal Ballet's *Sleeping Beauty* has become an entity in its own right. Although Petipa's name still appears in the credits, it is no longer considered by the dance world to be solely Petipa's work. I suspect this is true of other ballet companies who have staged *Sleeping Beauty* many times over an extended period, such as the Kirov. In these cases, it seems appropriate that the sub-type be identified with the dance company, both in recognition of its distinct identity, and to be consistent with common practice. It is important to emphasise though, that the identification with the dance company arises from the multiple choreographers who have contributed to it over time, and not from the performers who belong to the company. Identifying the sub-type with the dance company, however, is not always the best choice. 'Bourne's *Sleeping Beauty*' becomes 'New Adventures' *Sleeping Beauty*', which has the

disadvantage of removing the association between the work and the choreographer.

The third option takes into account the changes that occur within a dancework over time. In this case Meskin's concept of a production aligns with the definition in Section 1.1. For example, Bourne is currently working on a new version of his *Sleeping Beauty* with modified choreography, so it will become appropriate to distinguish it from his original; 'Bourne's *Sleeping Beauty* (2012)' is a distinct production from 'Bourne's *Sleeping Beauty* (2015)'. While acknowledging that changes occur between productions, the eight distinct Royal Ballet productions of *Sleeping Beauty* can usefully be distinguished by the date when each production was first performed. Thus, considered hierarchically, 'Royal Ballet *Sleeping Beauty*' is a sub-type of 'Sleeping Beauty'; 'Royal Ballet (more precisely Sadler's Wells) *Sleeping Beauty* (1946)' is a sub-type (production) of 'Royal Ballet *Sleeping Beauty*'; and all the performances of the 1946 production are tokens of both sub-types and the overall type.[12]

A complicating factor arises when a choreographer/producer mounts an existing dancework on a different dance company. The 2003 Royal Ballet production of *Sleeping Beauty* was produced by Natalia Makarova and was largely based on Konstantin Sergeyev's 1952 production for the Kirov.

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[12] A philosophical issue here is whether a new production counts as a new work or as a version of the same work. Are danceworks changeable over time or not? Although philosophical views disagree on this issue (for example, the platonist view is that works are not temporally flexible, whereas Guy Rohrbaugh makes a case for artworks as 'historical continuants' (Rohrbaugh, 2003,198)), the hierarchical model suggested above considers productions as sub-types, and therefore danceworks in their own right. Intuitively, this seems sensible as they may have different choreography, musical score structure, designs, or some combination of those factors. Nonetheless the issue of temporal flexibility still arises. How much does the choreography need to alter for it to be considered a new production? There is insufficient space here to critically assess how different ontological proposals allow (or do not allow) for temporal flexibility, so I do not consider the issue further, but assume that at least some change is possible without the production becoming a different work.

Sergeyev is credited with the choreography, and it did not include any of the previous contributions by de Valois, Ashton, or MacMillan. Yet the numerical identification convention 'Royal Ballet *Sleeping Beauty* (2003)' would indicate that it is part of the Royal Ballet's tradition. In my view, this production would more accurately be a sub-type of 'Sergeyev's *Sleeping Beauty* (1952)' or 'Kirov's *Sleeping Beauty*', given the authorship of its choreography and musical score structure. To consider another example, in 2014, Bourne re-choreographed his *Highland Fling* with the Scottish Ballet. Should this be identified as 'Bourne's *Highland Fling* (2014)', or 'Scottish Ballet's *Highland Fling* (2014)'? From a philosophical perspective, considering these as Meskin-style sub-types seems appropriate for both choices since, in the *Highland Fling* example, all the performances (tokens) of the Scottish Ballet's *Highland Fling* (2014) can also be considered to be performances of Bourne's *Highland Fling* (2014). In this case the two sub-types have the same set of tokens, and could be considered as a single sub-type. Either term could be used, according to the context.

This approach of positing sub-types is not without difficulties. McFee's approach resists the arguments for different but related types on the basis of parsimoniousness; abstract objects should not be proliferated unless absolutely necessary (McFee, 2011, 59).[13] In his consideration of *Swan Lake*, McFee develops a 'map' for locating performances. Either the performance is a token of the Swan Lake type, as typified by the Ivanov and Petipa version; or it is a

[13] The debate about whether parsimony (Occam's Razor) is an appropriate constraint on art work ontology is beyond the scope of this project, although philosophers such as Amie Thomasson have explored this question (Thomasson, 2007, Chapter 9; 2010, 119-130). My goal is to establish a workable philosophical framework for my project, which I have done in this chapter.

‘re-staging’ which is still a token of the Swan Lake type even though it may have radical differences to the Ivanov/Petipa version; or it is ‘new choreography’ and therefore a token of a different type. In his analysis, Bourne’s *Swan Lake* counts as a Swan Lake whereas Ek’s does not (McFee, 2011, 66-67). In my view, this does not reflect the way distinctions are made between significantly variant productions as accurately as Meskin’s approach, for the reasons set out above.

In conclusion, for the purposes of this project, the extension of Meskin’s model to include a number of hierarchical levels of sub-types, is appropriate for understanding and describing the vast number of *Sleeping Beauties*. The production can be attributed to the choreographer or the dance company (as a shorthand for the multiple authorship, or to recognise a distinct identity), accompanied by the year it was first performed. This approach is useful for my own research and reflects that used by dance world practitioners. For the most part, it is consistent with the terminology used in the Royal Opera House online database, one of my major sources. The database also uses the term ‘revival’ to refer to a ballet that is produced in substantially the same form; the run of performances in 2014 constituted a revival of the 2006 production. Dance writer David Vaughan refers to this as a ‘staging’ (Vaughan, 1999, 469). Revivals/ stagings could be considered a further sub-type, although the changes in choreography, music and design are less significant than those for a new production. Their tokens would be the performances of that revival, up until either a new revival or a new production was staged.

3.3 Conclusions

The preceding discussion of the identity of *The Sleeping Beauty* has clarified some of the issues I set out to address. Exploring the identity of a ballet such as *Sleeping Beauty* is particularly complex because it has been produced by so many choreographers and dance companies over time. A set of identity constraints has been developed for the umbrella type Sleeping Beauty which can be used to determine whether a performance is of *The Sleeping Beauty* or another work. These individuating characteristics include:

- Choreographed movement of any style
- That it be based on any of the Sleeping Beauty tales, including the essential structural elements of a dramatic device whereby the protagonist enters a prolonged sleep, and a battle between good and evil.
- That the music be selected primarily from Tchaikovsky's score. From a choreomusical perspective, it is important to stress that Tchaikovsky's score is crucial to the identity of *The Sleeping Beauty*.

It is undeniable that each performance of *The Sleeping Beauty* is unique in some way, however small. It is also clear that breakpoints such as productions are somewhat arbitrary in that the work evolves between these points in time. While acknowledging the uniqueness of each performance and the constant evolution of the work, however, it has been possible to argue for a hierarchical model that recognises the importance of authorship and choreographic style, while allowing for the works that develop over time. Extending Meskin's model and including the concept of a production maps well onto the discourse of dance practice. The production is attributed to the choreographer, in

recognition of the importance of authorship, or the dance company, where multiple choreographers have contributed to its identity over time.

This analysis illustrates the way in which a new *Sleeping Beauty* production can be made that is influenced both by the productions that came before it, and by those who made it. The malleable nature of the score means that the music used may be unique to a production, but its identity as a *Sleeping Beauty* dancework is preserved. This chapter has provided a workable philosophical framework from which to proceed with the choreomusical analysis.

Chapter 4 - The Birth of the British *Beauty* (1939-1946)[1]

> It is for me an unfading picture; the great Opera House, discarding its mad dance-hall atmosphere of the war years, to return to sounds from its orchestra pit of the soaring melodies of a famous ballet score; a scene that warmed the hearts of us all as we awaited the emergence of our young male dancers from the forces.
>
> (de Valois, 1977, 52-53)

The preparations for the opening of *Sleeping Beauty* in 1946 clearly made an indelible impression on de Valois, intertwined as they were with the end of the war. This chapter provides an analysis of the Royal Ballet's first full-length productions staged in 1939 and 1946. These two productions established the Royal Ballet's *Sleeping Beauty* as an important work in its own right, distinct from Petipa's but complementary to it. As described in Section 2.2, the approach is a structural analysis of the music and choreography at the level of the entire score; it explores the changes to the score and the choreography, and the impact of those changes. There have been eight distinct productions of *The Sleeping Beauty* by the Royal Ballet and its predecessor companies, as listed in Table 4.1. The first two productions discussed in this chapter are highlighted here.

[1] The Vic-Wells Ballet 1939 production was the first full-length *Sleeping Beauty* ballet performed in the UK by a UK-resident dance company.

Table 4.1 Royal Ballet Productions of *The Sleeping Beauty* (Royal Opera House Collections, 2012)

Year	Producer(s)	Listed Choreographer(s)	Note
1939	Nicholas Sergeyev	Marius Petipa	Entitled *Sleeping Princess* and performed by The Vic-Wells Ballet
1946	Nicholas Sergeyev Ninette de Valois	Marius Petipa, Ninette de Valois, Frederick Ashton, Stanislas Idzikowsky	Title changed to *The Sleeping Beauty* performed by Sadler's Wells Ballet
1968	Peter Wright	Marius Petipa, Frederick Ashton	The company was renamed The Royal Ballet in 1957
1973	Kenneth MacMillan	Marius Petipa, Kenneth MacMillan, Frederick Ashton, Fydor Lopukhov	
1977	Ninette de Valois	Marius Petipa, Frederick Ashton, Kenneth MacMillan, Fydor Lopukhov	
1994	Anthony Dowell	Marius Petipa, Anthony Dowell, Frederick Ashton, Kenneth MacMillan, Fydor Lopukhov	
2003	Natalia Makarova	Marius Petipa, Konstantin Sergeyev, Fydor Lopukhov, Natalia Makarova	
2006	Monica Mason Christopher Newton	Marius Petipa, Frederick Ashton, Anthony Dowell, Christopher Wheeldon	

There were two important predecessors to the first full-length production of *Beauty* by the Vic-Wells ballet in 1939: Petipa's original production of 1890 (Section 4.1); and Diaghilev's London production of 1921 (Section 4.2). Given these two significant influences, it is informative to examine the scores, and what is known of the choreography, used for Petipa's premiere and Diaghilev's

production and compare them to de Valois' first stagings in 1939 (Section 4.3) and 1946 (Section 4.4).

Following the analysis of these two productions, and offering a change of perspective, is a close analysis of the Rose Adage (Section 4.5). One of the most iconic dances in the ballet, the Rose Adage is believed to retain much of Petipa's choreography. Analysis of recordings spanning fifty years offers insight into dancers' interpretations, and changes in technique and aesthetics during that time. This chapter ends with some concluding remarks about the influences of Petipa's premiere and Diaghilev's production on de Valois' first two productions, and in particular the importance of the 1946 production in establishing the reputation of the Sadler's Wells Ballet (Section 4.6).

4.1 Petipa's *Sleeping Beauty* (1890)

The scenario and initial public response to Petipa's production were described in the Introduction to this thesis, and its place in the context of the Russian/Soviet tradition was discussed in Section 1.2. This section provides a high-level structural analysis of the music and dance sections in order to give an impression of the production which inevitably influenced all those to come. The method used was that described in Section 2.2. Applying the colour-coding convention produced the visualisation in Foldout 4.1 located at the end of this chapter. Unfolding the table allows it to be viewed alongside the following text for convenience.

The score as originally composed has been discussed in Section 1.2. At the 1890 premiere, sections of music were cut from the score, although exactly what changes were made are not known for sure. Using analyses by Wiley,

Brown, Fullington, and Scholl, I have established the most likely score used, but it is not without uncertainties (Wiley, 1985, 151-192; Brown, 1992 [1986], 196-197; Fullington, 1999, 1-6; Scholl, 2004, 173-218). The holograph score, the performance score and the published score all contain variants.

For the dances, in addition to the sources above, Petipa's programme and a recording of the 1999 Kirov reconstruction were used (Wiley, 1985, 354-370; Youtube Mr. Lopez 2681, 2009, [online]). However, care was taken in drawing conclusions from the reconstruction since it relied on a number of sources, including the Royal Ballet's own production. Scholl notes that, in the sixteen accounts that appeared in the Russian press around the time of the 1890 premiere, the reviews focussed on the plot, the music, the costumes and the décor; in comparison, the choreography received 'scant attention' (Scholl, 2004, 3). The performances of individual dancers were commented upon, but not the choreography itself.

In Petipa's *Sleeping Beauty* are many of the set choreographic forms that he played a key part in canonising. By the second half of the nineteenth century the variation had become a well-recognised entity, performed from beginning to end without interruption (Krasovskaya, 1972, 8). The variation was often the centrepiece of a duet or ensemble dance consisting of the *adage*, the variations and the *coda*. The duet, or *pas de deux*, is the best known example of this format, and is made up of: the *adage* danced by the male lead and the ballerina; a separate variation for the male lead, followed by one for the ballerina; and finally the *coda* danced by both. There are two *pas de deux* in Petipa's *Sleeping Beauty*, the wedding *pas de deux* in Act III (No. 28)[2], and the

[2] Pavel Gerdt, Petipa's first Prince, did not perform a solo presumably because of his age; he was 45.

Bluebird *pas de deux*, also in Act III (No. 25 *Pas de quatre*).[3] In ensemble dances, a variation could be provided for each participant, such as the fairy variations in the *Pas de six* (No. 3). The *pas d'action*, or 'dramatic dance', is a major choreographic piece which can form the basis of an act, and is a device through which the choreographer can express a theme of the ballet. The number of participants in a *pas d'action* is not specified, but can be a sizeable portion of the cast. There are two *pas d'action* in *Sleeping Beauty*, the first (No. 8) in Act I which includes Aurora's Rose Adage, and the second (No. 15) in Act II which includes Aurora's Vision Scene variation, and her dance with the Prince amongst the nymphs. *Divertissements* are individual dances, performed by principal or senior dancers, generally not by those who are major characters in the narrative, although the *divertissement* itself may involve the portrayal of a particular character. The format of *divertissements* is used in Act III to provide a set of dances by fairy tale characters as part of Aurora's wedding celebration (Nos. 23-27), including Puss in Boots and the White Cat, and Red Riding Hood and the Wolf. Finally, the *corps de ballet* played an important role in Petipa's ballets; both men and women danced the parts of courtiers or peasants, whereas the supernatural roles of nymphs or spirits were reserved for women (Krasovskaya, 1972, 10).

In *The Sleeping Beauty*, each act can be seen as a choreomusical entity in itself, consisting of an exposition, a choreographic set-piece, and a *finale* or culmination. The Prologue, thought to have been performed in its entirety, opens with a procession of the ladies and noblemen of the court; the audience

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[3] No. 25 *Pas de quatre* was originally composed for the Bluebird pair and Cinderella and her Prince, but was choreographed as a conventional *pas de deux*. Tchaikovsky composed a new variation for Cinderella during preparations for the ballet *Pas de caractère* (No. 26(b)) *Cendrillon et Le Prince Fortuné.*

is introduced to the King and Queen who make a grand entrance,[4] and we meet Catalabutte, a semi-comic role of the master of ceremonies who ensures that the guest list for Aurora's christening is complete. The central piece of choreography in the Prologue is the *Pas de six* (No. 3), which follows the set form explained above, consisting of: the *adage* danced by all the fairies, a set of six fairy variations ending with that of the Lilac Fairy, and a lively *coda* to finish. The narrative purpose served by this set-piece is for the Fairies each to offer their gifts to the newborn Aurora at her christening, gifts of virtues such as honesty, grace and eloquence. In the *Finale* (No. 4) to the Prologue, the evil fairy Carabosse arrives, furious that she has not been invited to attend. In revenge, she casts a spell on the baby Aurora condemning her to death after pricking her finger on a spindle. The Lilac Fairy intervenes, and luckily she has not bestowed her gift yet, so counters the spell with one that means Aurora will not die but only sleep for one hundred years.

Act I opens twenty years later at the celebrations for Aurora's birthday (Wiley, 1985, 362).[5] The exposition of Act I includes the celebratory Garland Dance (No. 6), a complex-patterned waltz involving forty-eight dancers and twenty-four young children, following the King's pardon of three village women caught with knitting needles after all sharp objects had been banned to protect Aurora. A section of about thirty bars where the princes also plead for clemency was omitted, presumably as being not required. A photograph of the Garland Dance from the original production captures its sheer scale; in addition to the dancers, there are a large number of extras (Figure 4.1).

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[4] A fanfare at bar 109 of *Marche* (No. 1) announces their arrival.
[5] The time difference between the Prologue and Act I varies in some productions but twenty years was Petipa's original choice to reflect Aurora's coming of age.

Figure 4.1 Garland Dance (1890), dancers of the Imperial Mariinsky Theatre (Scholl, 2004, 15)

Following Aurora's entrance and opening variation of the ballet (No. 7), Act I's *Pas d'Action* (No. 8) starts with the Rose Adage (No. 8(a)), one of the most famous dances in the ballet canon. Courted by four suitors, Aurora is required to perform a number of difficult balances in *attitude en pointe*. A detailed choreomusical analysis of the Rose Adage is in Section 4.5 and will not be repeated here, but a photograph from the original production again shows the stage filled with characters (Figure 4.2). Carlotta Brianza is in the centre (note the 45 degree elevation of her raised leg, which was typical for this period), she is supported by one prince, two others stand to the left and the fourth to the right. Around this grouping are Aurora's friends and the pages whose variations follow the adage, the King and Queen, and many courtiers. The variation for the Maids of Honour and Pages replaced that for the four princes that convention of the form would have dictated (No. 8 (b)). This served to keep the attention focussed on Aurora, and to play down the significance of the suitors. Aurora's solo variation (No. 8 (c)) which opens with a series of unsupported balances reinforces her independence further, she is in no hurry to commit herself to a husband. The culmination of Act I (*Finale* (No. 9)) is similar to the

Figure 4.2 Rose Adage (1890), Carlotta Brianza as Aurora (Scholl, 2004, 16)

Prologue; Carabosse appears, in disguise this time, and tricks Aurora into taking the spindle that pricks her finger. As the spell takes effect, Aurora's steps falter before she falls to the ground. About fifteen bars were likely cut from the *Finale*, that originally focussed on the King and Queen's grief. Although this scene has its parallel in the mad-scene of Petipa's stagings of *Giselle* in the 1880s, Aurora's unhinging is much more controlled and dignified than the harrowing emotion we see from *Giselle*.

The exposition of Act II introduces the audience to the Prince and establishes his privileged way of life by means of a series of lighthearted courtier dances and a farandole danced by the peasants, but it becomes apparent that the Prince is dissatisfied with the women on offer and is looking for someone to love. The courtier dances, named for Duchesses (No. 12(b)), Baronesses (No. 12(c)), Countesses (No. 12(d)), and Marchionesses (No. 12(e)), were to become a convenient target for editing out in future productions without impacting the narrative. The same effect of princely status could be achieved with only one or two of the dances, without the need to include them

all. It is thought that in the premiere, only the *Danse des Duchesses* was used, although this change may have come later (Wiley, 1985, 152).

Next, the Lilac Fairy shows the Prince a vision of Aurora and the second of the ballet's *pas d'action* begins (No. 15). The Vision Scene with Aurora and the Prince is choreographed so that, although at times they are dancing together, the effect is one of Aurora constantly slipping from his grasp, of being just out of range as if she really is just a vision. The steps for the Lilac Fairy and the continually changing groups of the *corps de ballet* are such that they constantly place themselves between the pair, shielding Aurora from the Prince's advances. The Golden Fairy variation from the Jewel *pas de quatre* (No. 23 *variation* I) was substituted in place of No. 15(b) for Aurora's solo variation, a change upon which all sources agree (Wiley, 1985, 153). The decision is accredited either to the preference of Brianza or Petipa, who may have felt the lyrical Gold variation was better suited to Brianza than the more *staccato* intended music. After travelling to the castle in the Lilac Fairy's boat, with the stage effects of forests passing by and the castle coming into view (*Panorama* (No. 17)), Act II culminates in Aurora's awakening by the Prince's kiss (*Entr'acte symphonique* (No. 19)) and the court coming back to life. The *Entr'acte* (No. 18) was a violin solo, composed for the Hungarian violinist Leopold Auer, which provided the secondary purpose of allowing time for a scenery change before the *Finale*. However, this piece was omitted from the production, the only piece to be cut in its entirety, on the basis that it did not move the plot forward (Brown, 1992 [1986], 197).

By Act III, the story has been told; Carabosse's spell has been broken and good has triumphed over evil. The members of the court enter (*Marche* (No.

21)), followed by a procession of fairy tale characters (*Polacca* (No. 22)) who are to provide the wedding entertainment (Figure 4.3). These *divertissements* make up much of the final act (Nos. 23-27), before Aurora and the Prince dance their wedding *pas de deux* (No. 28). This is choreographed in the set format of: the *adage* danced by Aurora and the Prince (the 47 bar Entrance was omitted perhaps since the couple were already present at the celebration it was not deemed necessary); a separate variation for the Prince (omitted in the premiere), followed by one for Aurora; and finally the *coda* danced by both. The Jewel variations (No. 23 *Pas de quatre*) were shortened to use only the Silver and Diamond variations. The Gold variation had been used by Aurora in the Vision Scene, and the Sapphire variation (No. 23 *variation* III) was omitted. The choreography was still in the form of a *pas de quatre*, with the Gold, Silver and Sapphire fairies dancing a *pas de trois* to the Silver Fairy music, while the Diamond fairy had her own variation. All four danced in the *coda* (Wiley, 1985, 184). Following Petipa's decision to set the Bluebird as a conventional *pas de deux* format (No. 25), a new variation was composed for Cinderella and Prince

Figure 4.3 Act III (1890), dancers of the Imperial Mariinsky Theatre (Scholl, 2004, 19)

Charming and placed after Red Riding Hood and the Wolf (No. 26). Perhaps Petipa felt that another classical *pas de deux* offered a better balance to the *divertissements*. Certainly the Bluebird *pas de deux* has become one of the popular numbers from the ballet. The culmination of the ballet is an ensemble dance followed by the court paying tribute to Aurora and the Prince against a backdrop of Apollo and his chariot of four horses symbolising Louis XIV (*Finale et Apothéose* (No. 30)).

To summarise, in terms of both historical importance and completeness in relation to the music as scored, Petipa's production represents the baseline against which other productions can be assessed. At the top level, the only piece to be cut in its entirety was the *Entr'acte* (No. 18); by this point in the rehearsals the production was likely overrunning. It seems likely that, even from the first production, the choreographer was looking for places to shorten the production, without losing critical parts of the narrative, important solos, or ensemble dances. However Wiley argues, and I agree, that the purpose of the *Entr'acte* is more than just a musical interlude to allow time for scenery changes. The slow *tempo* appropriately conveys the sleeping kingdom, while the relationship that has been established between the violin and Aurora keeps her the focus of attention, even when she is not present (Wiley, 1995, 140). The third act, with its numerous fairy tale variations, offers choreographers/ producers scope both to change the variations and to omit some in order to shorten further the production.

The other minor changes within pieces, such as omitting several of the courtiers' dances in the *Scène* (No. 12), have been described above and shown in Foldout 4.1. Whatever the reason for replacing Aurora's variation in the *Pas*

d'action (No. 15) with the Golden Fairy variation from the *Pas de quatre* (No. 23), this was to become a historical artefact in Royal Ballet productions until the 1950s when the score of the intended music became available in the West.

In conclusion, Petipa's production was, for the most part, a complete and unchanged version of the score. This is mainly the result of the close collaboration between Petipa and Tchaikovsky prior to the premiere. Those changes noted were likely for reasons of production length and the preferences of particular dancers. The changes did not significantly impact on the planned choreography, in terms of narrative or important dances, or the structure (including the tonal structure)of the score.[6]

4.2 Diaghilev's *Sleeping Princess* (1921)

In London in 1921, Diaghilev's *Sleeping Princess* was a hotly anticipated production, as has been described in Section 1.2, although his decision to restage a tsarist classic was a surprising one given the modern emphasis of his company to date. Diaghilev did move the time period to the later reigns of Louis XIV (1643-1715) and Louis XV (1715-1774) from the original which focussed on Louis XIV (Beaumont, 1945, 198). This served to de-emphasise the Sun King, who had symbolised the tsar. His version was significantly different from the original; the summary of the score and the corresponding choreography for Diaghilev's production is at the end of this chapter in Foldout 4.2.[7] Diaghilev's

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[6] While a detailed harmonic analysis is beyond the scope of this thesis, Wiley discusses the harmonic structure of the score and the negligible impact of the changes for the Petipa production in his text *Tchaikovsky's Ballets* (Wiley, 1985, 131-141) (see Section 2.4 Harmonic Analysis).

[7] Note that the column for choreographic section has been removed from the foldouts from here onwards to avoid unnecessary duplication. Relevant choreographic notes are in the final column of the table.

approach to the music illustrates the malleability of the score and the 'free' ballet tradition he had fostered. In preparation for the production, he studied the score (Rachmaninoff's version for four hands) and, according to his *régisseur* Serge Grigoriev 'deleted everything he considered dull, and replaced these excisions with material from other compositions of Tchaikovsky's' (Grigoriev, 2009 [1953], 169). From this comment it appears Diaghilev wanted to create a high energy version of *Beauty* free from the sections he perceived to be slower and less exciting. It is immediately clear from Foldout 4.2 that the majority of the pieces were shortened (shown in light green), and the sections where, firstly, the Prince begs the Lilac Fairy to take him to Aurora (*Scène* (No. 16)), and secondly, the courtier dance led by the King near the end of the ballet (*Sarabande (*No. 29)) were cut out entirely (Gupta, 2011). The *Apothéose* (part of No. 30), a homage to the Sun King and by implication to the tsar, was also omitted, which further reduced the references to Imperialist Russia. The overall impression is of a more streamlined production, de-politicised, with most of the numbers included, but in a shortened form.[8] The sections of mime, codified gestures with specific meanings, were largely omitted; perhaps Diaghilev thought they would be too obscure for the London audiences to understand, or that the form was too archaic for his modern company (Gupta, 2011, 87).

Diaghilev employed Nicholas Sergeyev to recreate the choreography, who had choreographic notations and a performance score, both indispensable resources for mounting the production (Garafola, 1998 [1989], 222). The performance score did not include the *Entr'acte* (No. 18) and Aurora's Vision Scene variation (No. 15 (b)), so Diaghilev asked Igor Stravinsky (1882-1971) to

[8] Diaghilev was, however, arguably making his own political statement by playing down the associations that could be made between the *Sleeping Princess* and tsarist Russia.

re-orchestrate these two numbers (Taruskin, 1996, 1521; Tchaikovsky, undated).[9] Stravinsky orchestrated the missing numbers from Siloti's piano reduction, creating a more 'conventional and generic' ballet music timbre than Tchaikovsky by the greater use of brass and timpani; he also extrapolated the piano reduction in 'literalistic and orchestrally unidiomatic ways' (Taruskin, 1996, 1522). It is unlikely that Diaghilev would have been overly concerned about the subtleties of Stravinsky's orchestration, as it had little impact on the production as a whole.

Bronislava Nijinska was recruited to assist Sergeyev with the choreography. Apparently, Diaghilev admired her ability to 'choreograph in the spirit of Petipa' (Scheijen, 2010, 369). Diaghilev had ideas for additional dances, and perhaps had insufficient faith in Sergeyev's ability to create new material, so Sergeyev and Nijinska collaborated to provide the choreography as described in Foldout 4.2. The salient changes are as follows. Diaghilev decided to add an additional fairy, the Mountain Ash fairy, to the six in the Prologue; she danced to the Lilac Fairy's music (Buckle, 1993 [1979], 393; Gupta, 2011, 82-83). The *Pas de six* (No. 3) became a *Pas de sept*, and the Dance of the Sugar Plum Fairy from the *Nutcracker* (1892) was used for the Lilac Fairy's variation, choreographed by Nijinska (Buckle, 1993 [1979], 388). She also created a new Vision Scene variation for Aurora, since there was no existing choreography to the intended music (No. 15 (b)), which was newly orchestrated by Stravinsky.

Within the scenario, the *divertissements* were provided as entertainment for the wedding party in Act III. It seems Diaghilev felt that even more

[9] The four-volume score that Diaghilev and Stravinsky used has been traced to the Stravinsky-Diaghilev Foundation collection held at the Harvard Theatre Library (Tchaikovsky, undated).

entertainment of this nature would be appreciated by his audiences. Tales of Bluebeard, Scheherazade, Innocent Ivan and his Brothers, and The Porcelain Princesses were added to bolster the *divertissements* (Garafola, 1998 [1989], 124). Diaghilev also drew on the *Nutcracker* for these extra dances; Scheherazade was choreographed to the Arabian Dance and the Porcelain Princesses to the Chinese Dance (Beaumont, 1945, 198). Diaghilev considered the *coda* to the Act III *Pas de deux* (No. 28) to be too boisterous for Aurora and her prince; instead he used it for Innocent Ivan and his Brothers, a character-based dance using traditional Russian folk dance steps (Beaumont, 1945, 199). It seems that adding another *divertissement* was a higher priority to Diaghilev than maintaining the choreographic set form of the *pas de deux*. The Prince's solo (No. 28 *variation I*) was not in the performance score, but rather than have Stravinsky orchestrate it, Diaghilev decided that his Prince Charming, the former Mariinsky dancer Pierre Vladimirov, should dance a variation familiar to him, Siegfried's solo variation from Act II of *Swan Lake* (Gupta, 2011, 85). Perhaps Diaghilev decided that, having chosen additional music from the *Nutcracker*, it was not out of keeping to include a piece from *Swan Lake*.

Taken in the round, Diaghilev's decisions with respect to the music and the choreography for his production give the impression of a man whose priorities were to create an updated *Beauty* in line with his previous repertoire, and to attract audiences for a long enough run to profit from his considerable financial investment. His emphasis was not on faithfully reproducing Petipa's production, as the decisions to omit the mime, shorten the majority of the sections, and to add in extracts from the *Nutcracker* and *Swan Lake,* indicate. By paring down the score and drawing on the *Nutcracker* for a number of lively melodies to add

to the fairy tale *divertissements*, Diaghilev created a shorter, punchier, more light-hearted production than Petipa's.[10]

4.3 Vic-Wells *The Sleeping Princess* (1939)

A general description of the first *Sleeping Beauty* production by the then Vic-Wells Ballet Company was provided in Section 1.2 in the context of setting the scene for the following choreomusical analysis. By 1939, de Valois had been working with the help of Sergeyev and his choreographic notations to stage classical ballets for more than a decade. They had put on *Coppélia*, *Giselle*, *The Nutcracker* and *Swan Lake*, and *The Sleeping Princess* was their next project.[11] Writing in the *Dancing Times*, Richardson claimed that de Valois' objective was to stage a version with choreography as close to Petipa's as Sergeyev's memory would allow (Richardson, 1939, 726). However, it is not clear from de Valois' own writing that this was the case. Indeed, her company was developing its own style and she and Sergeyev did not always agree on choreographic decisions; she and Ashton often modified the choreography themselves (Brown, 2007, 35). It seems highly unlikely that she would have given Sergeyev *carte blanche* to stage the ballet as he thought it should be. With a much more limited budget than Diaghilev had, a lavish production was not possible, so it is very unlikely that she had in mind a production like his. She also had fewer dancers, and many were required to dance more than one role.[12]

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[10] The net result of Diaghilev's score changes was to create a production about thirty minutes shorter than Petipa's.
[11] De Valois decided to keep the same name as Diaghilev had used.
[12] It can still be the case that dancers perform more than one role in a big production such as *Sleeping Beauty*.

The programme credits Petipa with the choreography, Sergeyev with the production, and both Sergeyev and de Valois with the staging. A visualisation of the score and the corresponding choreography for this production is at the end of this chapter in Foldout 4.3. Since neither scores nor any recordings of this production appear to have survived, the most likely music and dances have been pieced together using a variety of sources. Musical director Constant Lambert worked from allegedly the only copy of the score available in London at the time, correcting mistakes where he could (Clarke, 1955, 142). It is a reasonable assumption that this was a copy of the original performance score, since no other versions were widely available until the 1950s. On two occasions at the end of March 1939, a studio adaptation was broadcast live on BBC television; unfortunately no recordings of this broadcast have been found (Davis, 1982, 288). The cast lists reproduced in both the Royal Opera House database and Haskell's short text *The Sleeping Beauty* are helpful in determining which *divertissements* are included, although do not give any insight into whether the pieces were altered in length (Haskell, 1949, 51-53; Royal Opera House Collections, 2012). Haskell's text also includes a description of the score by Dyneley Hussey, but it is often unclear whether it is referring to the original score or a specific production (Hussey, 1949, 34-50). Photographs of the production can also indicate a specific dance, but again do not provide information about whether a piece was edited.

To assess the influences of the earlier productions on de Valois' first staging, Table 4.2 compares the Petipa, Diaghilev and Vic-Wells productions (it

is duplicated in Foldout 4.4 for convenience).[13] A discussion based on these two visualisations follows.

Table 4.2 Comparison of Petipa, Diaghilev and Vic-Wells Productions

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Petipa (1890)**	**Diaghilev (1921)**	**Sergeyev (1939)**
Act	**No.**	**Title**			
Introduction					
Prologue	1	*Marche*			
	2	*Scène dansante*			
	3	*Pas de six*			
	4	*Finale*			
Act I	5	*Scène*			
	6	*Valse*			
	7	*Scène*			
	8	*Pas d'action*			
	9	*Finale*			
Act II	10	*Entr'acte et Scène*			
	11	*Colin-Maillard*			
	12	*Scène*			
	13	*Farandole*			
	14	*Scène*			
	15	*Pas d'action*			
	16	*Scène*			
	17	*Panorama*			
	18	*Entr'acte*			
	19	*Entr'acte symphonique*			
	20	*Finale*			
Act III	21	*Marche*			
	22	*Polacca*			
	23	*Pas de quatre*			
	24	*Pas de caractère*			
	25	*Pas de quatre*			
	26	*Pas de caractère*			
	27	*Pas berrichon*			
	28	*Pas de deux*			
	29	*Sarabande*			
	30	*Finale et Apothéose*			

[13] For ease of comparison between the three productions, commentary text has been removed.

Neither the extracts from the *Nutcracker* that Diaghilev had added, nor Seigfried's solo from *Swan Lake* were used, which restored the music to being exclusively from the *Sleeping Beauty* score (Richardson, 1939, 726). It is likely that the Prologue was performed in its entirety. Where Diaghilev had added an additional fairy, de Valois returned to the original six for the *Pas de six* (No. 3), although the fairies were given English names: Camellia, Rose, Violet, Song-Bird, Bread-Crumb, and Lilac. The Bread-Crumb (*Miettes qui tombent)* name was kept but allotted to the fifth variation rather than the third.[14] The impact of this change was that the association between the name of the fairy and the imagery of falling breadcrumbs suggested by the flute trills beginning in bar 28 was lost (*Pas de six* (No. 3) *variation III Fée de Miettes*). The newly-named Violet Fairy had no such connection to her music. Dancer Pamela May commented on Sergeyev's contribution, not only to the steps themselves, but the way they should be performed; 'Sergeyev gave you the style. When he staged the *Sleeping Princess* for us in 1939, I used to sit and watch him coach June Brae in the Lilac Fairy solo; he really showed her how to make the charm emerge through the steps' (Macaulay, 1977, 701).

Similarly in Act I, it seems likely that Nos. 5-9 were all used, although edits may have been made. Given that de Valois and Lambert were likely working from a copy of the original performance score, the same edits of the Princes' plea to the King on behalf of the knitting women (*Scène* (No. 5) bars 184-205 cut) and the King and Queen's expression of grief when Aurora pricks her finger

[14] There was some speculation in the literature that the variations were reordered and the Bread-Crumb fairy danced to the *Miettes qui tombent* music. However a photograph of Julia Farron as the Bread-Crumb fairy shows both her index fingers pointed in the characteristic pose associated with the *Violente* variation, which supports my conclusion that the Bread-Crumb fairy was allotted the fifth variation.

Figure 4.4 Fonteyn in the Rose Adage in Act I (1939) (Richardson, 1939, 726) (Note this photograph has been reversed in production, Fonteyn is actually facing stage-right)

(*Finale* (No. 9) bars 69-85 cut) were likely made, but others may have been made in addition. The Garland Dance (No. 6) was staged with twelve pairs of men and women carrying 'flower-festooned arches', and without the children Petipa had included; dancer Joy Newton recalled that the choreography for the men was not very demanding and that they 'had a rather miserable time' (Bradley, 1936-1939; Newton, 1949, 24). Figure 4.4 shows Fonteyn and her four suitors in the Rose Adage (*Pas d'action* (No. 8 (a))). When compared with a similar photograph of the Petipa production (Figure 4.2), it is clear that the stage is significantly smaller, and the production is on a smaller scale; there are only a few additional dancers on the stage. Act I closed with the Lilac Fairy putting the court to sleep, but the growth of the magic forest was limited to a rising curtain; sophisticated scenery effects were beyond the Sadler's Wells' capabilities (Sorley Walker, 1998, 207).

In Act II, the exact courtier dances from *Scène* (No. 12) used in the Vic-Wells production are not known for sure. It is likely that the performance score only included the *Danse des duchesses* (No. 12 (b)), however there is a Countess included in the 1939 cast listing. Diaghilev's production also included a Countess who danced with the Prince in this scene, and later Royal Ballet productions also cast a Countess. It does not necessarily imply that the corresponding *Danse des comtesses* (No. 12 (d)) was used. De Valois' account of the production states that the Golden Fairy variation (No. 23 *variation* I) was used for Aurora's Vision Scene variation, as it had been in Petipa's production (de Valois, 1977, 125). This is likely to be true as the intended music (No. 15 (b)) was not in the original performance score. Later in Act II, the *Panorama* (No. 17) was again limited by the stagecraft at the Wells; there was no boat to take the Prince and the Lilac Fairy to the castle (Sorley Walker, 1998, 207). Instead they walked, and it is possible that the music was shortened. The *Entr'acte* (No. 18) was also likely omitted since it was not included in Petipa's production.

In Act III, the fairy tale *divertissements* followed Petipa's format, and included the Jewel *Pas de quatre*, Puss in Boots and the White Cat, the Bluebird and the Enchanted Princess,[15] Red Riding Hood and the Wolf, and Cinderella and Prince Fortuné. Sources vary on whether *Pas berrichon* (No. 27) was included; Hussey states that it was 'for piety's sake' but the Royal Opera House database provides no casting for it and Beaumont does not include it in his list of Act III *divertissements* for 1939 or 1946 (Hussey, 1949, 49;

[15] Variously titled 'Bluebird and Enchanted Princess', 'Bluebird and Princess Florine', and 'Bluebirds', this *pas de deux* has caused much debate amongst critics. The nature of the performance depends upon whether the two dancers are both emulating birds, or whether one is a human princess enjoying the presence of a bird.

Beaumont, 1949 [1937], 598; Royal Opera House Collections, 2012). In fact, there is no evidence for it being used until MacMillan's production in 1977, so it seems likely that either Hussey was mistaken or it was removed after his essay was written. The exact content of the *Pas de deux* (No. 28) remains uncertain. It seems most likely that the *adage* and the *coda* were included and that Helpmann was not given a solo variation for the Prince, since the orchestration was not available (Richardson, 1939, 726; Bland, 1981, 54; Sorley Walker, 1998, 208). It is also possible that Aurora's variation was omitted; it is not given a separate cast listing as it is in later productions (Haskell, 1949, 53). However, Lionel Bradley's account is at odds with this although it is not definitive; 'the most startling change was to find out that the *pas de deux*…was really a series of dances as elaborate as those for the Bluebird and the Enchanted Princess; adagio, male variation, female variation, joint variation' (Bradley, 1936-1939).[16] In contrast to Petipa, de Valois chose to follow Diaghilev's example and omitted the *Sarabande* (No. 29). These cuts to the final act may have been time-saving measures for the lengthy production; Richardson wrote that it was almost three hours long (Richardson, 1939, 728).

The preceding analysis and the visualisation in Table 4.2 clearly show that the Vic-Wells production was probably very close to Petipa's in terms of the music and dances used, with the exception of the *Pas berrichon* (No. 27) and the *Sarabande* (No. 29). While the scale of the production was more modest than Petipa's in terms of budget, numbers of dancers and their experience, de Valois was able to build the credibility of her company by demonstrating the dancers' ability to perform this famous nineteenth-century Russian ballet. The

[16] See Section 1.2 for a description of Lionel Bradley's Ballet Bulletins

significance of this production in the Royal Ballet's history of *Beauties* is that it was the first, and that, with a few exceptions, it was the same as Petipa's in terms of the sections of the score used.[17] Despite the fact that the company was not mature enough or wealthy enough to pull off a large scale *Beauty* production, and that Nadia Benois' austere staging was generally felt to be too dreary, the *Sleeping Princess* was a big success with audiences (Anderson, 2006, 64). The reaction of the press was positive, for instance:

> This performance, without rivaling its Russian forerunners in decorative magnificence, is as enjoyable as any we remember.
>
> HH, The Observer, 5 Feb 1939

> The music flows with such spontaneity, in such a profusion of melody and rhythm, in every conceivable mood; the fusion with the choreography being wonderfully complete.
>
> Francis Toye, Daily Telegraph, 3 Feb 1939

The influence of Diaghilev's production on the Vic-Wells' version was not on its music and choreography; as Table 4.2 shows, de Valois did not follow his lead in structuring her production. However, it was important in the sense that it generated enthusiasm for ballet. De Valois summed it up this way:

> In retrospect, I regard the failure of the Diaghilev *Sleeping Beauty* as of secondary importance when compared with the interest that it aroused in traditional classical ballet: it could be said that the seed of true appreciation had been sown in a minority of the slow-but-sure British public, but it was a minority that remained steadfast and faithful to this new aspect of the ballet.
>
> (de Valois, 1992, 48)

[17] Note that the usage of the same music does not imply necessarily that the choreography was the same.

4.4 Sadler's Wells *The Sleeping Beauty* (1946)

With new designs by Oliver Messel, the renamed *Sleeping Beauty* was considered to be a sumptuous enough work for the reopening of the Royal Opera House after the war in 1946 (Figure 4.5). Credited to both Sergeyev and de Valois, the reopening, on 20 February 1946, was a grand occasion, attended by King George VI, Queen Elizabeth and their two daughters Princesses Elizabeth and Margaret, in addition to Prime Minister Attlee and other distinguished guests (Richardson, 1946, 274). The company, now known as the Sadler's Wells Ballet, was larger than in 1939, but with many of the same dancers, who were now more experienced.

As a higher profile event, this production was documented more extensively than that of 1939, which enables us to get a more accurate impression of the production, and to know with more certainty which parts of the score and which dances were included. Useful for this analysis is Cyril

Figure 4.5 Messel's designs for the Prologue (1946),members of the Sadler's Wells Ballet (Anderson, 2006, 114)

Beaumont's *The Sleeping Beauty* (1946) which provides a cast list of the premiere, a description of the scenario and forty black and white photographs (Beaumont, 1946). Mary Clarke provides a description of some of the main changes in the choreography compared with the former Vic-Wells version (Clarke, 1955, 202-203). Noel Goodwin provides a table of edits made to the score, however, this has two important limitations (Goodwin, 1969b). Firstly, it is based on a revival some time after 1954, by which time a number of changes to the choreography had been made. Secondly, although it gives the numbers of bars that were cut, it does not explain which bars these are, which may have an impact on the overall impression. Two significant film recordings exist of the later revivals of the 1946 production: the 1955 Producer's Showcase recording made for television; and the 1963 recording of Act III made at the Royal Opera House. There is also a recording of a staging by Peter Wright in 1959, produced by Margaret Dale, but, although Fonteyn danced Aurora in this film, it was not a Royal Ballet production and is given less weight in this analysis.[18] Using these sources, the music and dance sections in the 1946 production have been deduced as accurately as possible and are presented in Foldout 4.5 at the end of the chapter.

Reading Lionel Bradley's Ballet Bulletins, one gets a sense of how the production evolved between 1939 and 1946. On some occasions, decisions were made for the good of the production and on others, changes were forced on the company by outside circumstances such as the war. For example, it was decided to drop the Act III *divertissement* for Cinderella in 1942, whereas the popular success of Puss in Boots and the White Cat secured its place in the

[18] The production sequences for each of these three recordings are presented in Appendix 3.

production (Bradley, 1941-1947). Loss of manpower to the war reduced the number of dancing couples in the Garland Dance until, in 1941, it was dropped entirely (Royal Opera House Collections, 2012). This shows a degree of evolution rather than revolution between the 1939 and 1946 productions.

The Prologue appears to be very similar to the one in 1939, although some of the fairies were renamed. The 1946 fairies were: Fairy of the Crystal Fountain; Fairy of the Enchanted Garden; Fairy of the Woodland Glades; Fairy of the Song Birds; Fairy of the Golden Vine; and Fairy of the Lilac. The Fairy of the Song Birds retains her name from the Petipa production, although anglicised, and therefore keeps the close association with the birdsong imagery created by her music's trilling piccolo and bells (No. 3 *variation* IV). The Crystal Fountain, Enchanted Garden, Woodland Glades, and Golden Vine names bear no such connection to their associated music. Act I also remained very similar to the previous production except for a new Garland Dance choreographed by Ashton for twelve women, instead of for couples. There was still a shortage of men, so the women-only solution was a practical one. Several small edits were made to the numbers in the Prologue and Act I, but they were more in the nature of tightening up the production rather than cutting out a specific dance or narrative aspect.

It was in Acts II and III that the more significant changes were made. A significant structural change was made in moving the *Panorama* and the Awakening from the end of Act II to the beginning of Act III, perhaps for reasons of timing, scenery changes or the spacing of intervals. The *Panorama* (No. 17) was used as the overture to Act III and, after the curtain was raised, it accompanied the final part of the Prince's journey to Aurora's bedside, before

the Awakening. The positioning of the interval between Act II and Act III is a decision which has significant implications for the second half of the ballet. The Vision, *Panorama*, Awakening and Wedding are the four major events, and a break is required at some point. If the break is after the Awakening, as for Petipa (1890) and the Vic-Wells (1939), the Wedding can come as an anti-climax. The stage effects of the *Panorama*, where the Lilac Fairy's boat travels to the castle, and the Awakening, where the court comes back to life, have been spent, and the audience comes back to a different sort of ballet, more like the second act of the *Nutcracker* with its suite of *divertissements*. If, instead, the interval is placed after the Vision Scene as in this 1946 production, the *Panorama* can be used as an overture to Act III, and the Wedding then flows from the Awakening in what feels a more connected way (Croce, 1970, 25-26). An unfortunate discontinuity is introduced, though, in that Aurora wakes up in her wedding tutu, not the one she fell asleep in. By 1964, at which point the wedding formed the second scene of Act III, the decision was reversed and the interval was moved back to its previous place after the Awakening (Vaughan, 1999, 337).

The Jewel *pas de quatre* (No. 23) was replaced by Ashton's *pas de trois* Florestan and His Two Sisters, which originated from a dance by Nijinska in Diaghilev's production of *Aurora's Wedding* (1922) (Clarke, 1955, 203). Cinderella and Prince Fortuné had been dropped in 1942, and, unlike the conflicting sources for 1939, the documents are clear that *Pas berrichon* (No. 27) was not included in this production. The *pas de deux* began with the *Adagio* (No. 28(b)), following which Aurora and the Prince stand to one side for The Three Ivans Russian-styled dance for three men, choreographed to the

Coda by de Valois. Clarke writes that this variation was danced to the music for the Prince's solo (Clarke, 1955, 203). I believe, however, that she is mistaken on the basis that Diaghilev used the *Coda* for a similar dance, and it is much more suited to a Russian folk dance than the music for the Prince's solo. Finally, Aurora danced a variation before the closing mazurka (No. 30).

The challenge to the analysis of this production comes from its longevity; it was to remain in the repertoire for twenty-two years, during which time it was revived fourteen times, and sometimes the documents are not clear as to which staging they refer. Notable modifications to the choreography were made by Ashton in 1952, 1955, and 1964. In 1952, the orchestral score was published in Moscow and became more widely available in the West. Ashton, therefore, would likely have had access to the previously unavailable parts of the score and could incorporate them in revivals of the production. In the 1952 revival, he choreographed Aurora's variation in the Vision Scene for Beryl Grey based on Violetta Elvin's recollections of the Bolshoi version; 'Ashton at his lyrical best' (Clarke, 1955, 268). According to Vaughan, in 1955 the Prince was given his first Act III solo (No. 28 *variation* I) when Ashton choreographed one for Michael Somes (Vaughan, 1999, 203). However the Royal Opera House database records a solo for John Field choreographed by de Valois in 1952, after Helpman's retirement. It seems likely that the Prince's solo was an established dance by 1954, when The Three Ivans was moved to follow the *pas de deux adage* and two solo variations, and was rechoreographed to *Trepak*, the Russian dance from Act II of the *Nutcracker*.[19]

[19] It is not clear why The Three Ivans was rechoreographed to different music at this point if the *Coda* was still available to be used. This lends weight to Clarke's earlier argument that it was choreographed to the Prince's solo.

The 1946 production was a more assured and smoothly executed one than that of 1939, and it ran for 78 consecutive performances. One gets the impression of a more professional and tighter production. Foldout 4.6 offers a side by side comparison to the 1939 production, and the prevalence of light green suggests many small edits to the score which would have condensed the ballet into a shorter time without excluding any of the important dances or narrative points. It is not possible to know for sure whether this is the case, for it may be a result of the greater amount of information available about this production over its predecessor. In general, the press response was positive, particularly with regard to the music and dance combination, for instance:

> Steady rhythms resulted in perfect partnership between dancers and musicians.
>
> Daily Telegraph, 21 February 1946

> True to the spirit of Tchaikovsky's music.
>
> MR, The Observer, 26 February 1946

One of the few criticisms levelled at the production was that the constraints of the small stage at Sadler's Wells were still evident in the dancing, and that it took several years before the company did justice to the larger stage at Covent Garden (Bland, 1981, 85). In the 1963 recording, with Fonteyn and David Blair as Aurora and the Prince, there is an expansiveness of gesture and step by the dancers not seen in the earlier studio recordings. It seems that by this time the Company had adjusted to the size of the stage, and were able to project their performances successfully. However, it could be that the studio

recordings caused the dancers to look less expansive because of the space constraints in the studio, rather than it being a feature of their performance on the stage. Indeed, no such criticism was made following the performances at the Metropolitan Opera House in New York in 1949, which also had a large stage.

In any case, it appears that the 1946 production tapped into the mood of the nation, offering a dose of fairy tale magic in the immediate aftermath of the Second World War. With the addition of Florestan and His Sisters, and The Three Ivans, it showed a greater sense of lightheartedness and fun, perhaps influenced by Diaghilev's productions of *The Sleeping Princess* and *Aurora's Wedding*, but make no mistake, this production was still strongly rooted in the Petipa tradition. As Peter Williams wrote: 'the post-war production went out of its way to revive the glories of the Diaghilev production, to which in conception it bore a strong resemblance. The moment was ripe because a public, which had mainly grown up through the austerity of war years, was starved of grand spectacle' (Williams, 1969, 24). De Valois, with Ashton, had created a larger-scale production than the first one, which celebrated the proficiency of her dancers. It is this production that was to become the benchmark by which future productions were measured.

4.5 The Rose Adage

The Rose Adage is one of the most instantly recognisable dances in the ballet canon. The fiendishly difficult balances required of Aurora as she is courted by the four princes, and the musical theme that returns in increasingly complex ways, have raised this dance to an iconic status. From both a musical

and a choreographic perspective, it is probably the best-known section of *The Sleeping Beauty*. It is a unique piece in the ballet; not exactly a solo, a *pas de deux*, an ensemble dance or a *pas d'action*, but it has elements of all of these. The importance of the Rose Adage, both to a choreomusical analysis of *The Sleeping Beauty* and to the ballet canon, means that it warrants a close reading.

The birth of the British *Sleeping Beauty* through the first two productions, together with the blossoming of Fonteyn as Aurora and as the Sadler's Wells' *prima ballerina* are inextricably linked. Her interpretation was dominant from 1939 until the early 1970s, and her performance of the Rose Adage epitomised this. Therefore it seems appropriate that in this close analysis of the Rose Adage, Fonteyn's is one of the performances examined.

In the score, the Rose Adage is the first section of the *Pas d'action* (No. 8), which follows Aurora's entrance to her coming of age celebration. The King presents Aurora to four suitors, indicating that she should dance with them and choose one to marry.[20] This provided a novel challenge for Petipa; since Aurora had four partners, she would repeat each important combination four times. As the *adage* unfolds, Aurora explores her burgeoning maturity by charming each of the princes. Choreographically, the changes from supported (*pas de deux* technique) sections to solo dancing symbolise her moments of independence, both from the suitors and her family. The Rose Adage tells the story of a young woman's transition from childhood to adulthood.

This section provides a choreomusical analysis of the Rose Adage drawing on performances by a number of Royal Ballet dancers over a time span

[20] The choice of four suitors rather than any other number may be construed to represent the breadth of the King's power, that is, to the four corners of the earth.

of over fifty years including, Fonteyn, Merle Park, Darcey Bussell, and Alina Cojocaru. The recordings used were as follows:

- Fonteyn, with John Hart as the lead suitor, in a 1955 studio recording for the American television programme Producer's Showcase (an example of the 1946 production) (Jones, 2004 [1955], [DVD])
- Park, with David Drew, in a 1978 recording at the Royal Opera House (1977 de Valois production) (anon., 1978, [TV Broadcast])
- Bussell, with Nigel Burley, at the Royal Opera House in 1999 (1994 Dowell production) (Hazell, 1999, [online])
- Cojocaru, with Gary Avis, at the Royal Opera House in 2008 (2006 Mason and Newton production) (MacGibbon, 2008, [DVD]).

It is important to note that the analysis is based on just one performance by each of the dancers that happened to be filmed. Ideally, several performances by each dancer would have been used. Other performances may have been subtly or significantly different (see Section 2.11). Most emphasis is placed on Fonteyn's and Cojocaru's performances, as the earliest and most recent recordings, with Park's and Bussell's used to illustrate specific additional points. A performance of the Rose Adage by the Kirov of their Petipa reconstruction is also referred to when required (Youtube Mr. Lopez 2681, 2009, [online]).

A number of theoretical ideas are drawn upon in the analysis including: the multimedia approach of Nicholas Cook (Cook, 1998) (Section 2.6); the concepts of visual capture and music visualisation (Section 2.7); and the use of *rubato* in music and dance (Section 2.5). In Wiley's view, the Rose Adage is exceptional because: '[Tchaikovsky's] music does not simply accompany the choreography

[as was the practice for variations in Petipa's previous ballets, where he expected music to be secondary in terms of audience's attention] but rather matches it in intensity of expression. The unusual power and eloquence of the rose *adagio* is the result of the music and dance reinforcing (not simply complementing) each other - though critics of the time complained that Tchaikovsky exceeded the limits observed by specialist composers.' (Wiley, 1985, 177-178). As will be shown, for example, as the musical theme returns twice, with increasingly complex development, the choreography matches it in intensity with a series of more and more difficult poses and balances for Aurora. It is as if there is no element of incompatibility between the music and the dance, which meets Cook's criteria for conformance (Cook, 1998, 100). The reinforcing nature of the music and the dance, which Wiley has recognised, makes the Rose Adage a compelling case study for Cook's multimedia theory.

To contextualise the analysis, the first two sections of this chapter outline the musical (Section 4.5.1) and choreographic (Section 4.5.2) structures of the piece respectively in preparation for the close analysis that follows in the third section (4.5.3). The analysis discusses the impact of: changes to the score; *tempo*; changes in height of leg extensions over time; the balances; different performances on meaning; and the use of *rubato*. The chapter ends with a number of conclusions about the Rose Adage based on the various recordings and the theoretical approaches taken (Section 4.5.4).

4.5.1 Musical Structure

> Grand *adagio* of a very animated character (*mosso*). Rivalry of the princes. The music expresses their [the princes'] jealousy, then Aurora's coquetry. For the conclusion of the *adagio*, broad grandiose music.

Petipa in (Wiley, 1985, 356)

These were the instructions given to Tchaikovsky by Petipa for the *adage* in Act I, known as the Rose Adage because of the roses each prince gives to Aurora during the dance. Tchaikovsky responded to Petipa's instructions with a cogent composition, rich in texture and rhythmic complexity; both of these aspects will be explored (Wiley, 1999, 336).

To place this piece in context, the score for Act I is comprised of numbers 5 to 9, as shown in Table 4.3.

Table 4.3 Context of the Rose Adage in Act I

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889]) Act I**		
No.	**Title**	**Choreographic Sections (Petipa's programme (Wiley, 1985, 354-370))**
5	*Scène*	Catalabutte is angry to find women knitting with banned needles. The King forgives them, there is much rejoicing.
6	*Valse*	Garland Dance
7	*Scène*	Aurora's entrance and variation.
8	***Pas d'action***	**Rose adage**; friends dance; Aurora's variation; *Coda.*
9	*Finale*	Aurora pricks her finger, and falls as if dead. The Lilac Fairy casts a spell to put the court to sleep.

Act I is set twenty years after the Prologue, although this number varies from one production to another; it is sixteen years in the Royal Ballet's productions, and twenty-one in Bourne's. Aurora is a young adult celebrating her birthday. At the opening of the act, the peasants are preparing for the festivities when Catalabutte, the Master of Ceremonies, discovers three women knitting with needles that were banned from the kingdom following Carabosse's curse at the end of the Prologue. When the King discovers this wrongdoing, he

sentences the women to death, but the Queen and the four princes intercede and the women are forgiven (No. 5). The Garland Dance (No. 6), one of the most significant ensemble dances of the ballet, is the peasants' joyful response to the King's clemency. Following the waltz, the princes express their desire to meet Aurora. She makes her entrance and performs her first variation, her steps bright and sparkling in an expression of youthful coquetry (No. 7). Her entrance variation is played primarily by the violins, the instrument typically associated with a female solo.

After Aurora's variation is the *Pas d'action* (No. 8), which is composed in four sections: the *Adagio* (the Rose Adage) (No. 8(a)); the *Danse des demoiselles d'honneur et des pages* (the dance of the maids of honour and the pages) (No. 8(b)); Aurora's second variation accompanied by a solo violin (No. 8(c)); and finally the *coda* during which Aurora notices an old woman amongst the crowd, who is Carabosse in disguise, and takes the spindle offered to her (No. 8(d)). Act I closes with the *Finale* (No. 9), where Aurora pricks her finger with the spindle she has taken from Carabosse, and falls down, as if she is dead. The Lilac fairy casts her counter-spell and the court falls asleep as the curtain is lowered.

The Rose Adage is written in rondo form, a main theme that is interspersed with different episodes. The return of the theme is not a simple repetition, but an increasingly complex development of it. However, it is this recurrence that provides a continuity to the piece (Brown, 1992 [1986], 209). Broadly, the Rose Adage consists of: an Introduction (bars 1-18) in 6/8 time; the first presentation of the theme, designated 'A' (bars 19-29) in 12/8 time; the first episode, designated 'B' (bars 30-47); return of the theme with development

‘A1’ (bars 48-55); the second episode ‘C’ (bars 56-63); and the final return of the theme with further development ‘A2’ (bars 64-82). Table 4.4 provides greater detail of the musical structure, which will be used in the choreomusical analysis in Section 4.5.3.

Table 4.4 Musical structure of the Rose Adage

Musical Structure	Bar Numbers	Notes
Introduction	1-18 (18)	6/8 *Andante* (moderately slow) harp cadenzas, woodwind and horn accompaniment.
Theme (A)	19-29 (11)	19: 12/8 *Adagio maestoso* (slowly majestic) ‘free’ bar. 20-24: Motif M1 25: ‘Free’ bar as 19. 26-29: M1 repeat with slight variation.
First episode (B)	30-47 (18)	Recognisable by persistant repetitive bass notes on horns until bar 42. Scale and trill section, motif M2 bars 30-31, M2 repeated 32-33, structure of 4 in the rising scales, 34-37 disruption in flow of 12/8 metre. Violin trill starts bar 34, trills in woodwind and strings through bar 37. 38: *Poco stringendo* (gradually getting a little faster) One bar motif M3 bar 38, repeated 3 more times. 42: Similar motif in double time. 43: *Più mosso* (quicker at once) 44: Syncopation and opposing scales. 45: Opposing scales. 47: *Ritenuto* (held back, a little slower) cross rhythm within music. Structure of 4.
Theme with development (A1)	48-55 (8)	Tempo I. Motif M1 with development.
Second episode (C)	56-63 (8)	56 motif M4, 57-59 M4 repeated 3 times M4 also has rising scale similar to M2. Structure of 4.

Musical Structure	Bar Numbers	Notes
Theme with development (A2)	64-82 (19)	64: Return to M1 with development. 68: *Molto sostenuto*, *quasi più andante* (very sustained, as if more *andante*), a grander return of M1 with development. 70: *Poco stringendo* (gradually getting a little faster) 72: Tempo I 72-82 Syncopation in cymbals, bars 72 and 73 on beat 4 of 12, bars 76 and 77 on 10 of 12, and bar 78 on 4 and 10, allowing cymbals to be heard in contrast to bass drum and timpani.

Motifs, both within the theme and the episodes, are key, both to the musical and the choreographic structures. Central to the composition is the repetition of a motif or phrase four times, to allow Aurora to repeat a pose or a series of moves with each of the four suitors. This commonality of structure between the music and the choreography suggests a close collaboration between Petipa and Tchaikovsky for this piece. The idea that Tchaikovsky knew of Petipa's choreographic ideas, if not the actual steps, in advance, is strengthened by the presence of the two 'free' bars, 19 and 25, before the first two presentations of the motif M1. These bars allow for the dancers to reposition themselves on the stage before the motif begins (Wiley, 1999, 336). The interlinking episodes are characterised by three more motifs (see Section 4.5.3). The development of the theme provides stimulation while the recurring motifs ensure cohesion and unity across the whole piece.

In terms of instrumentation, the Introduction is dominated by harp cadenzas supported by woodwind and horns; the 'dignified wind and harp introduction signals that something of real moment is imminent' (Brown, 2007 [2006], 355). For the main section of the *adage*, most of the orchestra is used, which provides a richness of texture to the piece. In John Warrack's view 'it

portrays love as an ideal … repeating between different episodes its fervent main tune scored in his [Tchaikovsky's] richest vein' (Warrack, 1979, 43). Although I do not see how love is portrayed as an ideal, the repetition of the theme, which increases in complexity each time, creates a feeling of triumph and celebration. Specific instruments occasionally stand out from this rich background. For example, in the first episode, the rising scales of the violins alternate with the woodwind trills (bars 31-37). At the end of the second episode, the cor anglais and a rising scale on the flute and piccolo can be heard distinctly against the bass rhythm played by the clarinet and bassoon (bar 59). Finally, as the main theme returns for the last time and the *adagio* builds to a climax, the side drum, cymbals and bass drum can be heard distinctly in a rhythmic procession (bars 72-73) (Figure 4.6).

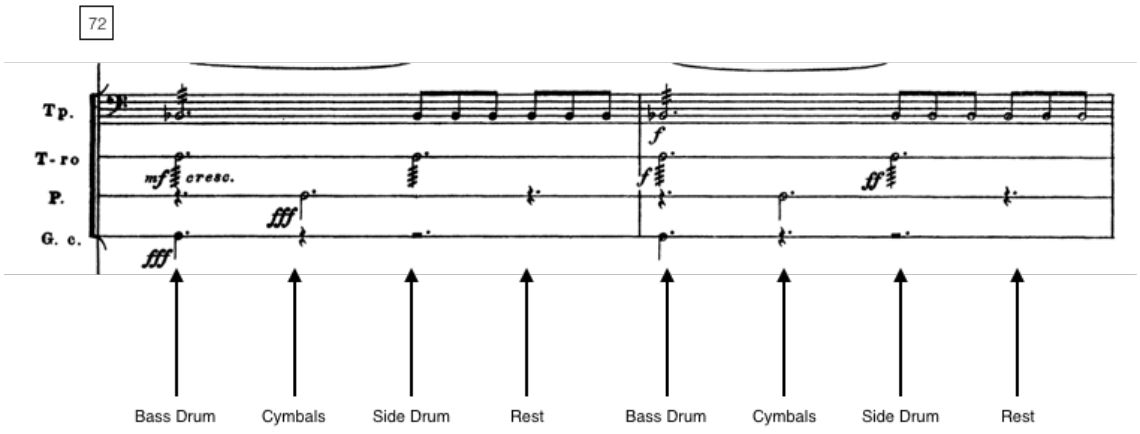

Figure 4.6 Use of percussion - side drum, cymbal and bass drum (bars 72-73)

There are several examples of rhythmic complexity in the Rose Adage, although sources agree that Petipa did not always choose to respond to them in his choreography. Tchaikovsky used syncopation in bars 44 and 59, and again in bars 72 to 78, which allows the cymbals to be heard in contrast to the bass drum and tympani. There is also a musical cross-rhythm in bar 47. The bassoon, brass, and double bass are scored in a duple rhythm (1-2, 3-4, 5-6,

etc.), which offers a counterpoint to the triple timing (1-2-3, 4-5-6, etc.) of the remainder of the orchestra.

The key of the Rose Adage is E flat major. Wiley argues that E flat major represents the King's authority, since it is heard earlier in the act when the King enters (No. 5 *Scène*). Similarly, the Rose Adage, which is 'the high point of the birthday/courtship ceremony which the King has arranged', references the King's authority by being in the same key (Wiley, 1985, 138). However, if one looks more closely at other elements of the score in E flat major, a different interpretation may be that it references the earthly world, in which the King's influence is included, but is not always dominant. For example, in the *Finale* of Act I (No. 9 bars 29-68), E flat major returns briefly when Aurora pricks her finger on the spindle.

In summary, while the relationship between the music and choreography suggests a close collaboration between composer and choreographer, Tchaikovsky's score for the Rose Adage offered a challenge to Petipa. As Wiley said 'the density of texture, rhythmic intricacy, and rhetorical power' was not typical of ballet music at this time (Wiley, 1999, 336).

4.5.2 Choreographic Structure

The construction of the Rose Adage is more complex than it first appears. The choreographic structure is built around a set of concentric circles with Aurora at its centre. Around her are the four princes, radiating in circles of two or four depending upon the section. In some sections she dances alone, and in some sections supported by her four suitors, which gives the piece a blended feel of a solo and a *pas de deux*, though, unusually, with four partners instead of

one. A further circle frames the grouping of Aurora and the princes. In Petipa's version, this was made up of four maids of honour, four girls with lutes, and eight pages with violins (Krasovskaya, 1972, 33). Their lines and groups change on completion of certain phrases of the choreography. The changing configurations of these twelve dancers bring elements of an ensemble dance to the piece, and enhance the action of Aurora and her suitors. Finally, in the last of the circles, a mostly immobile but nonetheless living frame is provided by the King and Queen, court servants and peasants who have come to celebrate Aurora's birthday (Krasovskaya, 1972, 33).[21] There are also differences in the overall choreographic structure between the performances. In the 1955 and 1978 recordings, there are eight maids of honour, also known as Aurora's friends, none of whom carries musical instruments, who move into different groupings at several times during the piece. In the 2008 recording there are also eight friends of Aurora, and four children with lutes. The 1999 recording is a Gala performance where the Rose Adage was performed as a standalone piece, so there are only the four princes, and the King and Queen in addition to Aurora. There are fewer courtiers and servants in the 1955 studio recording; as much of the limited space as possible was made for Aurora and her suitors. This does give the impression of a less sumptuous production than the ones filmed in the Royal Opera House, but may have been attributable to cuts made for the American filming.

The floor pattern of the choreography for Aurora and the princes is based primarily on the two stage diagonals. Additionally, but rarely, Aurora moves forward from a centre-stage position towards the audience. The four-fold

[21] This structure is generally accepted by scholars to be Petipa's original, and can be seen in the Kirov 1999 reconstruction (Youtube Mr. Lopez 2681, 2009, [online]).

repetition of movements is characteristic of the choreography. Typically this is to accommodate Aurora's performance with each of the princes, although occasionally it is Aurora's solo steps that are repeated a total of four times, perhaps to underline her freedom from all four. As will be shown in the following detailed analysis, the music supports the four-times structure of the choreography in its own structure. The four-fold repetition of the *attitude* position, first in place and later repeated with the addition of a *promenade* turn establishes the *attitude* as Aurora's principal motif (Krasovskaya, 1972, 36). Both the rose and the *attitude* are symbolic of Aurora's blossoming from a girl to a woman.[22] Petipa likely took his inspiration from the traditions of the *Commedia dell'arte* in which a man presented a rose to his girlfriend as a symbol of their love. If she accepted, she was in turn declaring her interest. In the versions of the Rose Adage where Aurora throws the roses to the floor, she seems to be saying 'I'm not ready for love yet'. In the current Royal Ballet production (2006), she hands the roses to her mother, which creates a different meaning, a gesture of respect to the Queen. Table 4.5 provides an overview of the choreography, which will be considered in the close analysis (Section 4.5.3).

Table 4.5 Choreographic Overview of the Rose Adage (MacGibbon, 2008, [DVD])

Musical Structure	Bar numbers	Choreography
Introduction	1-18 (18)	Aurora is embraced by the Queen and King, the King introduces Aurora to the four princes who bow to her.

[22] There is additional related symbolism in the translation of Aurora's name as 'dawn', and also the associations of her fecundity with the dawning of a new dynastic era.

Musical Structure	Bar numbers	Choreography
Theme (A)	19-29 (11)	19: Aurora turns away from princes and steps stage left. 20-24: Travelling in diagonal downstage to stage right, supported *pirouette* and *développé* to second position with a balance on the last note of the musical phrase, repeated with each prince (M1 musical motif). 25: Aurora returns to centre stage. 26-29: Supported *attitude* on pointe, right hand holding prince's extended hand, balance to raise right arm to fifth position, repeated with each prince (M1 musical motif variation).
First episode (B)	30-47 (18)	30-33: *Posé* turn into supported *arabesque*, one to each rising scale in bar 31, two princes on stage left diagonal. Repeat for other two princes on stage right diagonal, bar 33 (M2 musical motif). 34-37: Aurora escorted to upstage right corner. 38-41: *Arabesque penchée* motif 4 times (M3 musical motif). 42-47: Aurora moves to centre-stage, is lifted onto the lead prince's shoulder, surrounded by other princes and friends. Tableau held for two bars.
Theme with development (A1)	48-55 (8)	48-53: Aurora *bourrée* turns with *port de bras* (M1 musical motif variation). 53-55: Aurora curtsies to each prince.
Second episode (C)	56-63 (8)	56-59: Aurora at upstage left corner, moves on diagonal. First prince presents rose, Aurora takes it and *pirouettes*, supported by first prince (M4 musical motif). Repeats 3 more times, one prince per bar, remains supported by first prince. 60-63: Roses given to Queen, Aurora returns to upstage right corner.
Theme with development (A2)	64-82 (19)	64-67: Moving forward on diagonal, supported *développé* and *pirouette* sequence with lead prince (M1 musical motif variation). 68-71: Solo sequence and Aurora walks to upper stage left corner, four princes waiting in diagonal line. 72-75: Aurora takes a rose from each kneeled prince. 76-82: Supported *attitude* on pointe, right hand holding prince's extended hand, *promenade* in circle, balance to raise right arm to fifth position, repeated with each prince (M1 musical motif variation). Bow to princes and audience.

4.5.3 Close Analysis

The analysis follows the structure of the music bar by bar, as presented in Table 4.4, drawing particular attention to points that are significant from a choreomusical perspective. The first and most noticeable point to make is the degree of commonality in the choreography of the four performances which were recorded over a fifty year span. Broadly speaking, the music and the choreography have remained unchanged in the intervening years. This is a testament to the importance to the Royal Ballet of retaining the integrity of the piece. As dance critic Sarah Crompton wrote, the 2006 production 'tried to take the best of 1946 and meld it with the pick of modern rethinking' (Crompton, 2006, 30). Mason and Newton must have considered the Rose Adage part of 'the best of 1946' and left it intact, as did de Valois in 1977, and Dowell in 1994. However, if we look below the surface of these performances, many differences become apparent.

Firstly, different modifications were made to the score in the four examples. These were mostly changes to the Introduction which was shortened to a greater or lesser degree. The version in the 2008 recording is the most complete, except for a small section from the Introduction. However in the 1955 recording, the introduction is shortened significantly and there is a cut in the second episode. The reason for these edits in 1955 was almost certainly to save time, since the entire production had been cut to just over an hour and to fit in with American television broadcasting constraints. While the shortened introduction is not particularly noticeable, the cut in the second episode is jarring. Time must have been at a premium to justify the abrupt nature of the cut to save only fifteen seconds. Since the music performed differs between the

four versions, the bar numbers used in the following analysis refer to the complete score in the Eulenburg edition (Tchaikovsky, 1974 [1889], 325-354).

With the opening of the piece, it is immediately apparent that the *tempo* of the music has become slower with each successive production. Allowing for the differing edits to the score, at six minutes long, the 2008 version is almost a minute longer than 1955 recording, with the interim recordings lasting 5m 10s in 1978 and 5min 30s in 1999. According to Fonteyn, Constant Lambert 'was not a man to be ordered about by a handful of ballet dancers. He understood ballet as a genuine marriage between music and dance, with music the senior partner' (Macaulay, 1998, 25-26). By this, I believe that Lambert was not prepared to let the musical *tempo* become a slave to the dancer's timing. By 2008, however, there seems to be more give and take between conductor and dancer with respect to *tempo*. Critic Debra Craine writes 'The Rose Adagio worked a treat; even [Valery] Ovsyanikov, whose conducting elsewhere was taken at a lick, slowed to accommodate Cojocaru's wishes' (Craine, 2006, 21). This seems to be an example of a more general trend in ballet performance towards slower *tempi* to emphasise balances and poses. However it is important to find out exactly where in the dance the extra time is used to know whether or not that is the case. Investigation of this issue and further differences arising are discussed in the following detailed analysis.

Introduction (Bars 1-18)

The harp cadenza that opens the Rose Adage gives a sense of anticipation of something impressive to come. With woodwind and horns accompanying the harp, the Introduction is almost a minute in length and is

often shortened. In the 1955 recording, where time was at a premium, only the opening seven bars are played. This was also the case in the 1999 recording; for a Gala performance where the dance piece is taken out of its context, only the briefest introduction is played. This allows Aurora to embrace her parents, and the King to point to his ring finger and then to the suitors to indicate that Aurora should choose one to marry. This short section of mime is simple and easy to understand. Most of the more lengthy sections of mime at other places in the 1955 film were replaced by on-screen text, indicating that the producers, or de Valois and Ashton, thought the mime would not be easily understood by the American viewers.

In the 1978 and 2008 recordings, a more complete Introduction is used, with only bars 13-15 cut from the solo harp cadenza. This gives time for a lengthier and more subtle section of mime by the King, who tells how his daughter has grown up into a beautiful young woman and indicates that these suitors are here to offer marriage, and for her to dance with them. Although the differences in the mime sections are small, this lengthier section, bookending the King's desire for his daughter to marry with an acknowledgement of her maturing beauty and asking her to dance, subtly suggests that Aurora is being given more choice about her future. Thus the editing of the mime sequence in 1955 and 1999 inadvertently created a different meaning, one where Aurora seems to have less independence from her father.

Theme (A) (Bars 19-29)

The first presentation of the theme is played by the first violins. 'There is tenderness in the grandeur', Hussey notes, as the music moves into a 12/8

Adagio maestoso; 'the great dancer is, after all, only a little girl' (Hussey, 1949, 43). The musical motif (M1) begins at bar 20, and lasts for about three and a half bars, before it fragments over the following bar and a half (Figure 4.7).

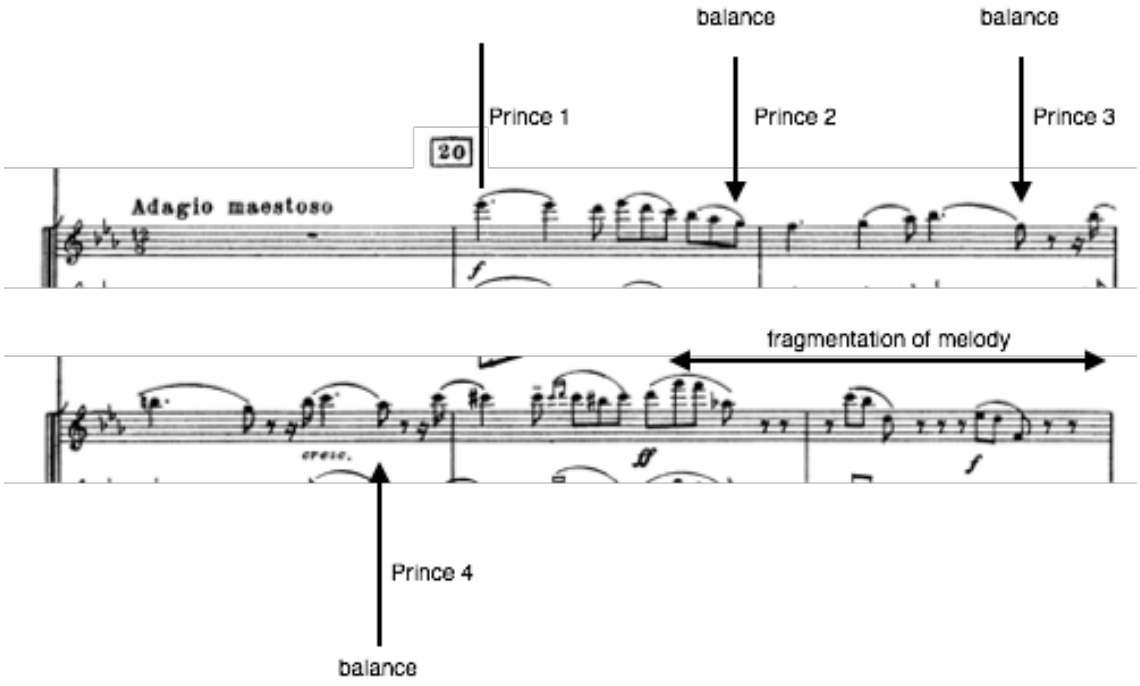

Figure 4.7 Musical motif (M1) in Theme A and Aurora's balances (bars 20-24)

Travelling in a diagonal towards downstage right, Aurora does *pirouettes*, then a *développé à la seconde* supported by each prince in turn. Before moving to the next suitor, she holds the *développé* position momentarily in an unsupported balance. As the melody disintegrates, Aurora performs a triple pirouette supported by the fourth, and lead, suitor. Figure 4.7 illustrates how the musical motif (M1) is divided into four sections, one for each repeat of the dance motif; the arrows indicate the moment of the unsupported balance.

Fonteyn's performance of this sequence has the sense of punctuating the music with her movements, creating an accent with her extending leg. Each *développé* is extended on the penultimate note of each section. She releases

her partner's hand on the last note and quickly moves her hand into fifth position. In contrast, Cojocaru's movements have a more fluid quality, and the *tempo* of this section is significantly slower, taking some six seconds longer (30 compared with Fonteyn's 24). In the *développés* her legs move continuously from one position to the next, and when she releases her partner's hand, her hand is not moved suddenly, but her wrist is smoothly rotated. Cojocaru seems to move through the music, making it sound more *legato* in nature, whereas Fonteyn's emphasis on certain parts of the melody have a more *staccato* effect. While listening to the two recordings without watching the movement, no such difference in articulation can be discerned. This is an example of visual capture (see Section 2.7), where the movement affects the perception of the musical event; Fonteyn's hand movement 'hooks' onto the music and changes our perception. Watching the visual components of the two sections results in the audio component being heard differently. Park, like Fonteyn, uses fifth position for her hand although the transition is a smoother one. Bussell, like Cojocaru, rotates her wrist outwards to reflect the arabesque position of her suitor (Figure 4.8).

It is in this sequence that we first notice that dancers' extensions have become higher over time (Figure 4.8). Park's is higher than Fonteyn's; Bussell's and Cojocaru's are higher still.[23] For the same speed, a higher leg elevation takes more time to execute than a lower one, the path travelled by her working foot being significantly longer. Since the duration of their balances is the same,

[23] There is not a significant difference between Bussell's and Cojocaru's extensions in these images. There is a maximum extension height limited by the anatomy of the hip joint (although some dancers can hyper-extend), but also an aesthetic limit where the leg and arm would cross in this position, creating an undesirable look.

(a) Fonteyn (1955)

(b) Park (1978)

(c) Bussell (1999)

(d) Cojocaru (2008)

Figure 4.8 Bar 21: *Développé à la seconde*, arm position and elevation height

the increased time this section takes is likely attributable to the height of the extensions.[24]

The increase in leg elevation is not limited to this example, and it is worth exploring it further before returning to the Rose Adage analysis. In their study of changes in ballet positions since the 1940s, Elena Daprati et al chose this specific movement from the Rose Adage as one of their case studies (Daprati, Iosa et al., 2009, 4). Their results show a steady increase in the height of extensions over the period studied (1946-2004), consistent with these four performances (Figure 4.9). While they recognise that there has been a

[24] The time difference may also be attributable to *rubato* which is discussed later.

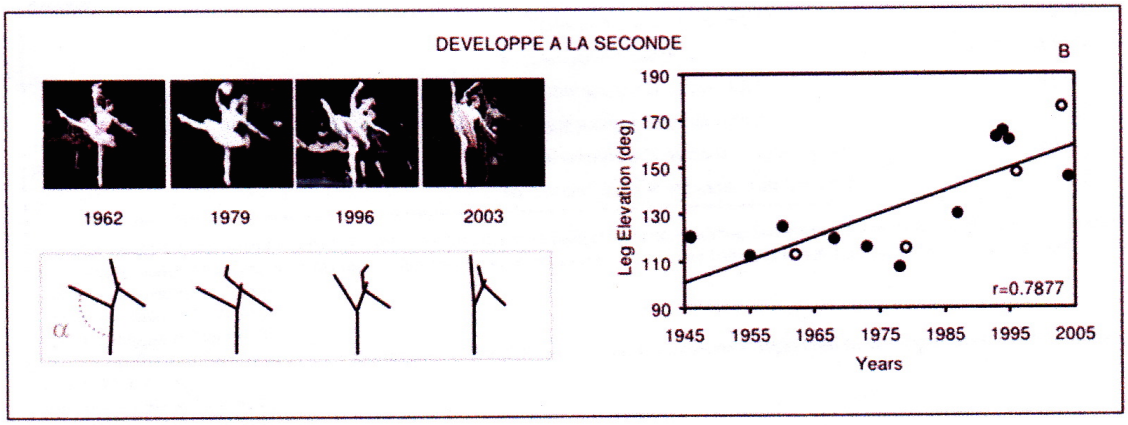

Figure 4.9 Change in leg elevation of *développé à la seconde* (Daprati, Iosa et al., 2009, 4)

progressive change in dancers' fitness and skill levels over this period, they suggest that the increase in verticality may be attributable to the aesthetic preferences of audiences. In an aesthetic preference task, they found that naïve (ie non-dance expert) volunteers preferred both stick figures and polygons of increased vertical shapes. From this result they suggest that the gradual increase in working leg extensions within 'a conservative art form' may be due to the continuous interaction between artistic tradition, individual artists' creativity, and a wider environmental context [that] may include social aesthetic pressure from audiences' (Daprati, Iosa et al., 2009, 1).

However it is important to note that the correlation found by Daprati et al does not necessarily imply causation. That is, the finding that their sample of people prefer more vertical shapes does not mean that it caused, or was caused by, the corresponding increase in leg extension. While audience preference for more extreme vertical extensions may be a factor, the change in dancers' training is a significant aspect to consider.

In the 1930s, the concept of line for the *arabesque* position differed between the Russian and English schools. The Vaganova school, the

pedagogic standard following the formation of the Soviet Union, allowed the hip to be rotated outward to achieve a higher extension, where the English school taught dancers to keep the hips square to the front, which limits the height of the extension (Royce, 1984, 49). Fonteyn's and Park's extensions in their performances of the Rose Adage reflect this English training. Cojocaru's training during the 80s and 90s was predominantly in the Vaganova method, which is apparent in her higher extensions. There has also been an influx of Russian teachers at the Royal Ballet School, such as Sulamith Messerer the former Bolshoi dancer who joined the staff in the 1980s, resulting in young dancers emphasising a more pulled-up, vertical stance with increased turnout and higher extensions (Hunt, 1994, [online]; Lee, 2002, 282).[25]

As long ago as 1983, ballet teacher and writer Richard Glasstone commented on the shift in emphasis towards the linear effect of the leg as a whole at the expense of complex footwork during training (Glasstone, 1983, 57). In his view, it is a result of 'the contemporary taste for streamlined design' (Glasstone, 1983, 56). Generally speaking, the price paid for the increasing emphasis on linearity is a reduction in the dancers' capabilities to execute subtle dynamic changes in complex footwork and *épaulement*. The difference in extension height between Fonteyn and Cojocaru is not limited to this example from bars 20 to 23, but can be seen throughout the two performances of the Rose Adage.

At bar 24, Fonteyn marks the fragmentation of the melody with a rapid side bend and circular *port de bras*, a quick and confident movement. Cojocaru, however, completes the phrase with a demure *retiré passé*, and a

[25] Note that there are a number of distinct Russian performance styles, the analysis of which is outside of the scope of this project.

coquettish gesture moving her hand towards her chin (Figure 4.10). These differences mean that Fonteyn's Aurora appears to be more self-assured from the beginning of the Rose Adage, whereas Cojocaru's Aurora seems to be more shy. According to Cook, meaning can emerge from the alignment of media elements in terms of their shared emotional properties (Cook, 1998, 86). 'The indefinite emotions embodied in the music promptly fasten upon the objects that are supplied by words or images or any other media [in this case, dance], and so the gross emotional properties of the music are contextualised and nuanced' (Cook, 1998, 94). Cook considers music as 'unnuanced emotion', he gives the example that music can express sadness, but not a specific sadness such as the loss of a pet. So at bar 24, Fonteyn's movement aligns with the music and the emergent meaning is one of self-confidence, whereas in Cojocaru's performance the emergent meaning is shyness. It is the movement component that results in two distinct meanings. In Cook's terminology, both Fonteyn's and Cojocaru's movements result in instances of complementary multimedia.

Figure 4.10 Bar 24: Fragmentation of melody, Fonteyn (left) and Cojocaru (right)

Bar 25 is a ‘free’ bar (as is bar 19) that allows dancers to change their location on stage after the end of the previous section. In this instance Aurora returns to the centre of the stage, in anticipation of the repeat of the musical motif M1 which begins at bar 26.

The repeated motif is almost, but not quite, identical to its first exposition. Its shape and rhythm are the same, but the pitch is altered slightly. Then, instead of the fragmentation, the remainder is a rising scale in the violins which is suggestive of the first motif (M2) of the first episode (B). Remaining centre stage, Aurora steps into an *attitude en pointe* with her downstage arm in fifth position, supported by the first prince holding her upstage hand. She then releases the prince’s hand, and, balancing unsupported, raises her right arm to fifth position before lowering it again forwards to the second prince, who has moved into the first prince’s position. The sequence of balances is repeated with each prince. On reaching the last prince, Aurora sweeps her arms to an open fifth position and extends her leg to *arabesque*.

The emphasis that is placed on the balances in this dance by Western audiences originates with Fonteyn’s development of the role during the 1940s (Macaulay, 1990, 806).[26] This contrasts with the Kirov tradition, including in their 1999 reconstruction, where Aurora’s hand is just lifted slightly and replaced into the next suitor’s hand, not raised to fifth (Youtube Mr. Lopez 2681, 2009, [online]). Only Park chooses this interpretation; although a less crowd-pleasing one, it is less demanding and gives the impression of Aurora being in greater control since there is generally less wobbling to remain *en pointe*. According to Macaulay, in 1949 Fonteyn practised the balances for two hours a day. ‘She

[26] Fonteyn’s role as co-author as well as dancer in this instance is discussed in Section 3.1.

insisted that each prince should stand at a distance from her, only gradually approaching her. Steadily she worked to make it seem that, when finally she brought down her hand and placed it in the next prince's clasp, it was because she chose to, not because she needed to' (Macaulay, 1998, 53). This emphasis on achieving a sustained balance, to achieve a sense of control, has increased over time. Cojocaru holds each of the balances in this section for longer than Fonteyn, for approximately two seconds rather than one. She also maintains her balance after the third prince moves away, and extends to the *arabesque* position unsupported, whereas Fonteyn continues the dance motif to include the fourth prince.[27] Dance critics often comment on a ballerina's ability to sustain her balance, as if it were a measure of success in performing the Rose Adage. The following reviews of Cojocaru illustrate the point:

> Her Rose Adage balances were impeccable.
>
> (Gilbert, 2006, 14)

> The balances of her Rose Adagio were so sustained that you felt she barely needed her four courtier princes to assist her.
>
> (Crompton, 2009, 33)

Significantly, it is not only the balances but also the lesser-emphasised *port de bras* that distinguishes the performances. In the final *arabesque*, Fonteyn lowers her arms almost to first position before dramatically sweeping them up again, while the *tempo* of the music is maintained. In contrast, having maintained her balance longer, Cojocaru's arm movements are a simple transition from *attitude* to *arabesque*. While Fonteyn's balances are not as lengthy, her *port de bras* conveys an exuberant Aurora, while Cojocaru's seems

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[27] This may have been a feature of this specific performance, and not a general rule for Fonteyn.

more reserved. The unfolding of Aurora's position from *attitude* to *arabesque*, which is repeated later in the dance, can be seen as a metaphor for her blossoming maturity. In all the performances, the difficulty of the balances, even for accomplished principal dancers, means that the expressive element of the performance is sacrificed to a degree in favour of the technique.

First Episode (B) (Bars 30-47)

The opening motif of the first episode (B) is characterised by a rising scale in the first violins, interspersed with triplets in the horns (denoted M2 in Tables 4.4 and 4.5) (Figure 4.11). The motif is repeated, with the addition of the bassoons, in bar 33, which creates a four-fold repetition of the rising scale. The combination of persistent bass notes lifted by the rising scales distinguishes this episode.

Aurora's choreography for this section is a *posé* turn followed by a supported *arabesque*, repeated to each of the four rising scales. She is partnered firstly by the two princes positioned on stage left diagonal, and secondly by the two princes on stage right diagonal. In both recordings, the princes' role is literally a supporting one. They are expected to partner Aurora in response to her need for support. However, a close inspection of the 1955 recording reveals that when each prince releases Fonteyn to the next, he steps back and sweeps his arms to the side, giving the impression of greater speed to her movement. This is a simple but effective way of generating more energy in the dance, especially in the relatively small studio space. In the 2008 recording, the princes remain in the same position, and the sense of momentum is reduced (Figure 4.12).

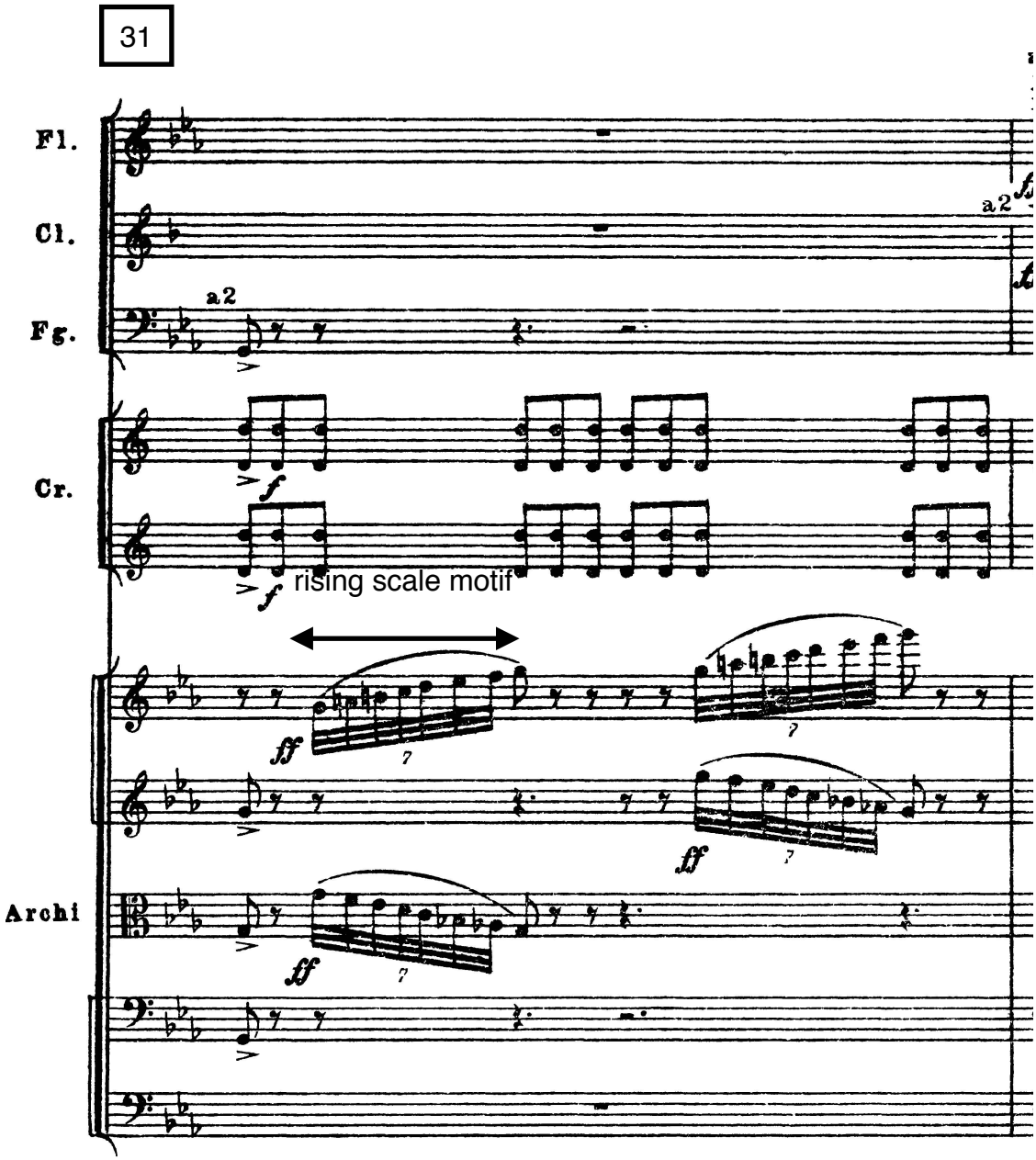

Figure 4.11 First Motif (M2) of Episode B (bar 31)

Figure 4.12 Bar 33: Prince's gesture creates momentum with Fonteyn (left), but not with Cojocaru (right)

The upward movement of the *arabesque* draws attention to the rising scale of the violins, allowing them to be heard distinctly from the rest of the instruments. This example of music visualisation can be thought of in Cook's terms as conformance. The elements of music and dance are compatible in the sense that as the violin notes rise in pitch, so the dancer's arms and working leg are raised to the *arabesqu*e position. Its effect is to accentuate both the music and the movement to create a multimedia element that is stronger than either component individually. It is pertinent to note that the *arabesque* position differs between the two performers; Cojocaru's torso is in an upright position, whereas Fonteyn's position is more flat-backed, apparently a stylistic preference of the time rather than a limitation of technique (Figure 4.13). In contrast with the earlier sections, Cojocaru's position with her head and back lifted give a sense of a more self-assured Aurora, whereas Fonteyn's lowered head and eyes suggest uncertainty. Bussell's performance of this section is distinguished by her lively jump into the *posé* turn with a dip of her head, which lends a youthful quality to her interpretation.

Figure 4.13 Bar 31: Difference in arabesque position, Fonteyn (left), and Cojocaru (right)

The final *arabesque* of this sequence is held longer, suggesting that the fourth (and lead) suitor is favoured by Aurora. As the violins trill, Cojocaru smoothly lowers her body into a *penchée* position before returning to first *arabesque.* The movement of her body describes the descending and ascending arcs of the music, the elements of music and dance are compatible in another example of multimedia conformance. Fonteyn's interpretation is quite different; she raises her head but remains still as the music appears to flow around her (Figure 4.14). In Cook's terms, this could almost be considered as an example of contest. While the music and dance elements are not trying to deconstruct one another, they are in sharp contrast, in opposition, to each other. The stillness is unexpected, given the music, and therefore generates excitement. Sudden stillness after a period of activity creates a sense of tension. As one's eyes rest on the static pose, one's attention is captured by the music, momentarily separated from the dance, perhaps reflecting Aurora's internalised passionate emotions.

Figure 4.14 Bar 34: Multimedia elements in opposition Fonteyn (left), and conformance Cojocaru (right)

The conclusion of the phrase (bars 36 and 37) allows for Aurora to move to the upstage corner, and for the two groups of friends to move into two rows in front of the throne. In the recording of the 2006 version, the princes also line up on the diagonal leading from Aurora to the throne. The stage is now set for the next section (bars 38-47), with music characterised by the second motif of the episode; it occurs for the first time at bar 38 in the strings and woodwind, and is repeated for the following three bars (denoted M3 in Tables 4.4 and 4.5) (Figure 4.15).

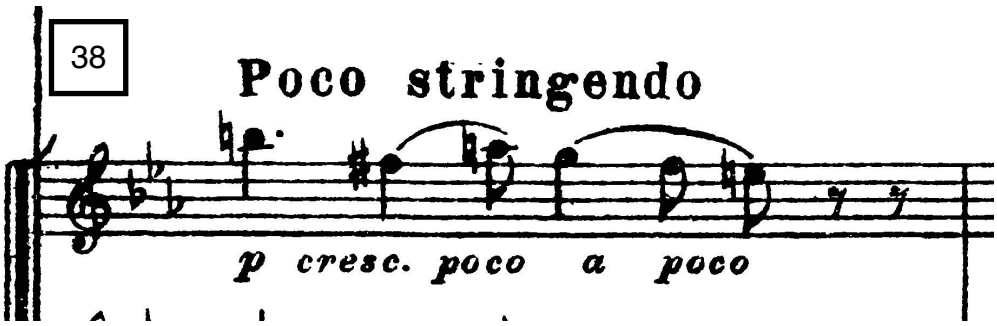

Figure 4.15 Second Motif (M3) of Episode B (bar 38)

The choreography for this section is a series of *arabesques penchée*s. In the Royal Ballet version it has become a rather technical section and its meaning is unclear. However, by returning to the Petipa version in combination with documented evidence, as represented by the 1999 Kirov reconstruction, it is possible to trace its evolution. In the Kirov version, Aurora holds her hand to her ear to indicate that she is listening to the music played by the pages on their violins. Her *arabesque penchée* position is supported by leaning on the page's shoulder with her other hand, as they kneel in a diagonal line (Youtube Mr. Lopez 2681, 2009, [online]) (Figure 4.16).

In the 1955 recording, Fonteyn dances this sequence along the same diagonal line but alone; the princes stand at the rear of the stage and the

Figure 4.16 Bar 40: *Arabesque penchée*, Kirov reconstruction (1999) (Youtube Mr. Lopez 2681, 2009, [online])

friends are grouped around the throne. There are no pages with violins. While this may be the result of the limited amount of space available in the studio, the result is a loss of meaning to the gesture. It is not at all evident that she is suggesting that we listen to the music, nor is it clear what the gesture does mean (Figure 4.17). In 2008, while there are pages with lutes, they are not used for the *arabesque penchée* sequence. Instead the four princes kneel on the diagonal and make a sweeping bow to Aurora as she executes each *arabesque*. She places her hand under her chin, rather than to her ear, and looks away from the prince, which gives the impression of flirting with him (Figure 4.17). Bussell's hand position is across her chest with her palm facing inwards as if gesturing to herself in self-assurance (Figure 4.18). Different meanings from the Kirov version are created by slight alterations of the gesture and the replacement of the line of pages with the princes.

Figure 4.17 Bar 40: *Arabesque penchée*, Fonteyn (left), and Cojocaru (right)

Figure 4.18 Bar 40: *Arabesque penchée*, Bussell

Fonteyn's performance of this sequence differs from Cojocaru's in other ways too. Again, the increase in elevation of the working leg over the intervening years is clearly shown in Figure 4.17. The quality of their performances is also markedly different. Fonteyn matches her movements to each note of the motif: step on *pointe* into arabesque (1); lower heel to floor (2); *penchée* (3,4); straighten to standing (5,6); followed by a small gallop step (rests) before repeating. There is a crispness to each movement that emphasises the beats of the music. Cojocaru's movements are more fluid;

there is a sense of melting from one part of the step to the next. Even the lowering of her heel from *pointe* to flat in *arabesque* is slow and gradual, demonstrating control and balance. She moves 'through the music' rather than 'to the music', so that the accents to the music so apparent in Fonteyn's performance fade into the background.

This section (bars 38-41) provides a good example of the use of *rubato*. Cojocaru uses *rubato* extensively; with each of the four repetitions of the *arabesque* motif she gets further behind the beat until the downbeat of bar 42 where she accelerates into the *assemblé* that concludes the sequence, matching the downbeat as she lands. Taking inspiration from Rink's temporal contours showing *rubato* in his own piano performance, Figure 4.19 is a useful graphical representation of this effect (see Section 2.5) (Rink, 1999, 231). In this instance, there is an increasing sense of tension that builds as she gets further behind the beat, that is finally resolved in an explosive jump at the start of bar 42. Fonteyn uses *rubato* much less, her timing remains close to the designated *tempo*. However, it is thought-provoking to discover that what appears to be a greater lagging behind the beat can actually be a similar amount of lag over a longer period of time, since the section of music is played at a slower *tempo*. A more accurate method of determining the degree of *rubato* is required to make more definite conclusions.

Following this sequence, the first episode concludes with 'an extended disruption in the flow of the 12/8 metre' (bars 42 to 47) before the reprise of the main theme beginning at bar 48 (Wiley, 1985, 121). It is in these six bars that Tchaikovsky first introduces a degree of rhythmic complexity, including 'increasingly elaborate upbeats' comprised of opposing rising and falling scales

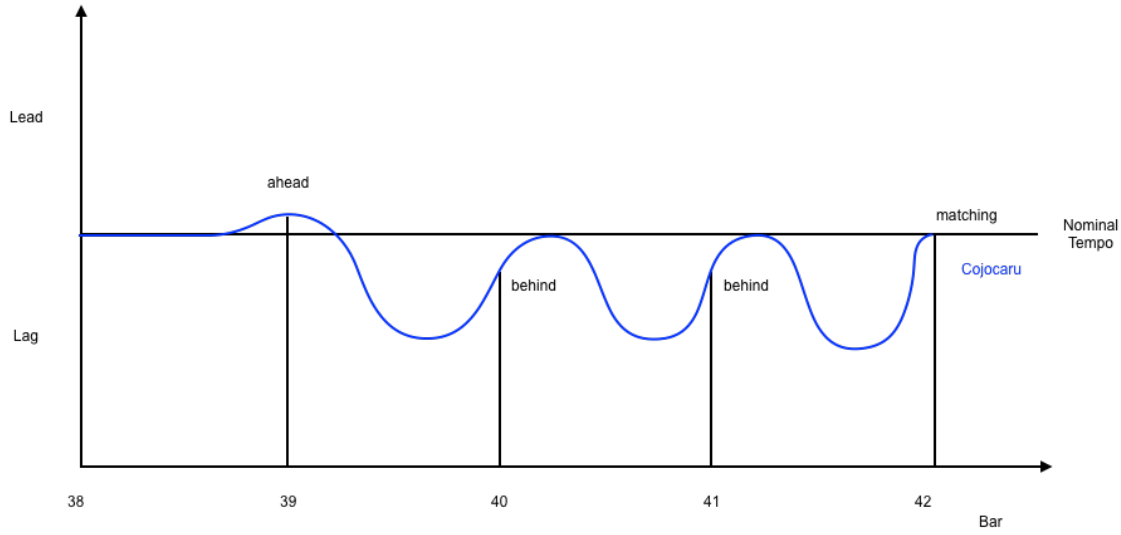

Figure 4.19 Cojocaru's use of *rubato* in the Rose Adage (bars 38-41)

within the woodwind and strings (Wiley, 1999, 336). In a clear example of music visualisation, Aurora is lifted to the lead suitor's shoulder on the upbeat rising scale of bar 44. Further rhythmic interest is added with 2/8 against triplets in 12/8 time crossing at the sub-metre level to end the bar (Figure 4.20). The rhythmic complexity is not reflected in the choreography; Fonteyn remains still on the prince's shoulder, while Cojocaru rotates her wrists in a gesture of acknowledgement of the other princes (Figure 4.21). This small difference in interpretation is consistent with bar 34 (Figure 4.14) where Cojocaru maintains a continuous flow of movement, whereas Fonteyn provides moments of stillness. As in the previous example, Fonteyn's lack of movement means that none of the dancers are in motion for the remainder of bar 44 and all of bar 45. Although there is still a visual component to be perceived, the lack of movement simplifies it. The stillness allows one's ears to hear the music more clearly; in this case to absorb the unusual nature of the syncopated phrase, which serves to build the tension for the section to follow.

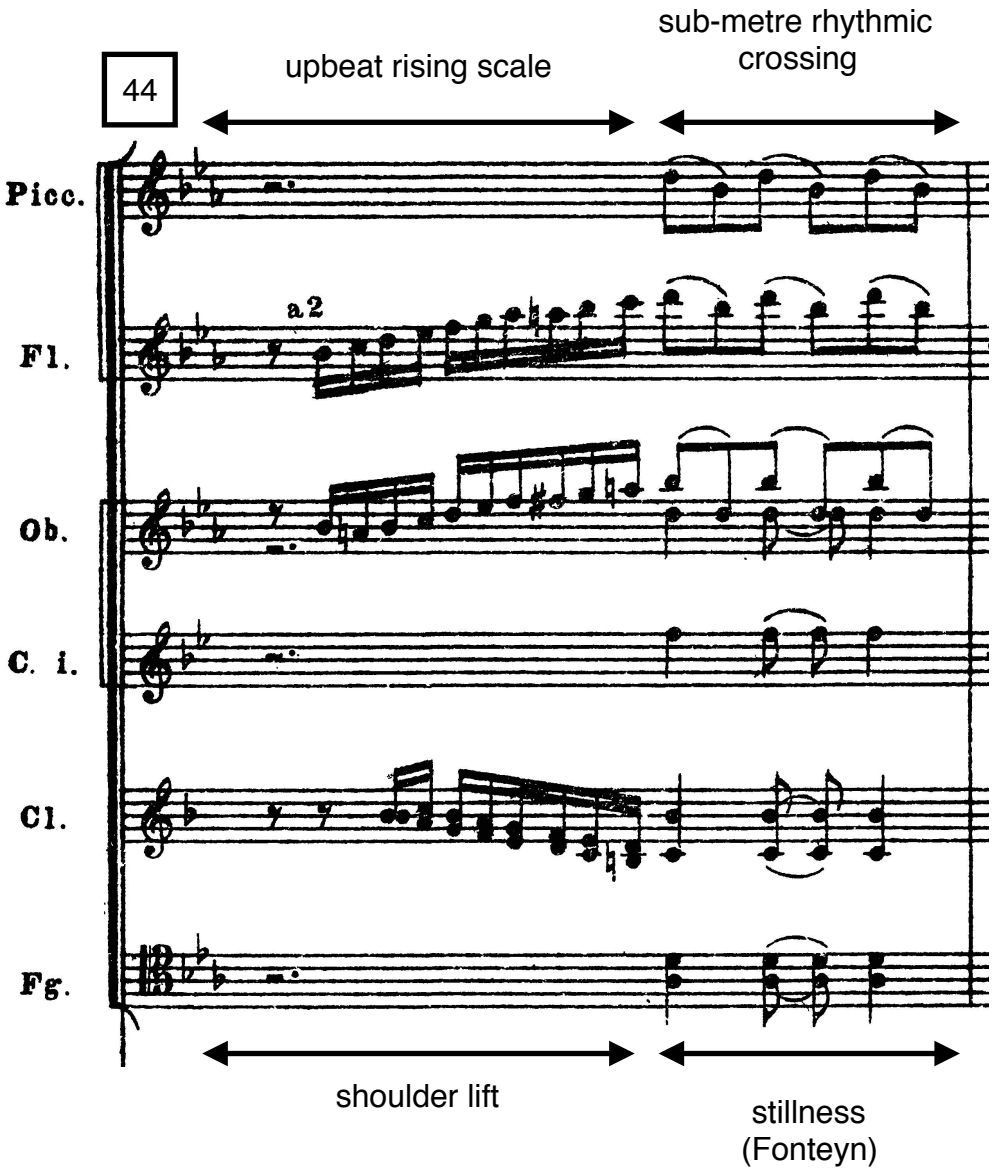

Figure 4.20 Bar 44: Introduction of rhythmic complexity

During this bar, the friends form a semicircle with Aurora at the centre to create a tableau which is held for the following two bars. The positions of their arms and legs reflect the importance of the *arabesque* in the Rose Adage. In 2008, the larger stage allows the princes to be included within the grouping, whereas in 1955 they stand to one side out of the tableau (Figure 4.21). Both the inclusion of the three princes in the tableau, and Cojocaru's acknowledgement of them, give the impression that they are all still in

Figure 4.21 Bars 44 - 46: Grouping of dancers, members of the Sadler's Wells Ballet, 1955 (top), and members of the Royal Ballet 2008 (bottom)

contention as suitors. In contrast, Fonteyn's stillness, and the exclusion of the remaining three princes from the tableau, suggest that she is deciding to accept the lead suitor. It is intriguing to note that changes made to the choreography for pragmatic reasons, such as the amount of stage space, can unintentionally change its meaning. Again, it is possible that this is an artefact of the studio recording, and may not have been the arrangement on stage.

Further rhythmic interest is to be found in the final bar of this section with an example of musical cross-rhythm. While the majority of the strings and woodwind parts are scored in four groups of three (1-2-3, 4-5-6, etc.), the bassoon, brass, and double bass are scored in a duple rhythm (1-2, 3-4, 5-6,

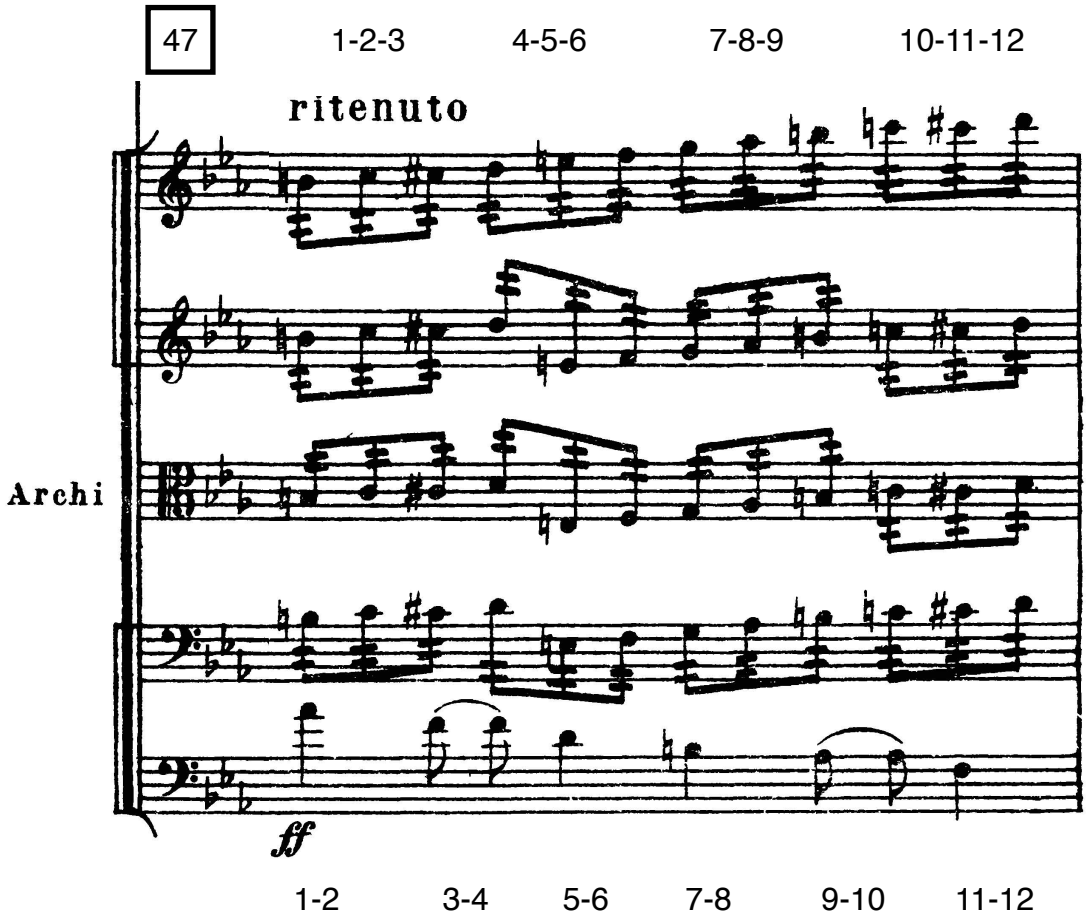

Figure 4.22 Bar 47: Musical cross-rhythm

etc.) which provides a musical counterpoint (Figure 4.22). Again, the choreography does not draw attention to this rhythmic interplay. Instead Aurora, having been lowered to the ground, walks forward towards the front of the stage during this bar, in preparation for the following section. This is the case for all the recordings. Wiley speculates that Petipa avoided choreographing steps to these examples of more complex rhythms in case of confusing his dancers. Instead they are used either as opportunities for a fixed tableau, or for transitions where the dancers may walk or run to another part of the stage to begin the next section of the dance (Wiley, 1999, 336). Today's dancers might take offence at such an assumption of their poor rhythmic skills, and it seems more likely that the choreography remains unchanged, in the Royal Ballet

version at least, because of tradition rather than because of the dancers' limitations.

Theme with Development (A1) (Bars 48-55)

The opening theme returns, gaining 'rhythmic reinforcement from the twisting semiquaver figure decorating the bass', unusually featuring the tuba as the predominant instrument (Brown, 1992 [1986], 209). In this section Aurora dances alone, performing a series of *bourrée* turns, with deep bends forward from the waist and circular *port de bras.* Unfortunately the 1955 recording zooms in to Fonteyn's feet for this section, so her upper body movements are not entirely visible. However, the recordings show that the dancer's torso has steadily become more upright during this section, again reflecting the increasing preference for verticality. Cojocaru's turns, although her upper body movement is mostly confined to her shoulders and upper back, have a swirling quality that suggest improvisation, although they are choreographed. During this section, Aurora's friends move off to stage right, while the princes remain watching Aurora.

Second Episode (C) (Bars 56-63)

In the second episode, the reason for the name of the dance becomes explicit 'because each suitor presents a rose' (Brown, 2007 [2006], 355). A less explicit, more subtle, explanation for the name 'Rose Adage', which can be applied to the whole dance, is the process of Aurora becoming a woman symbolised by an unfurling rose. Musically, the first motif (M4) of the second

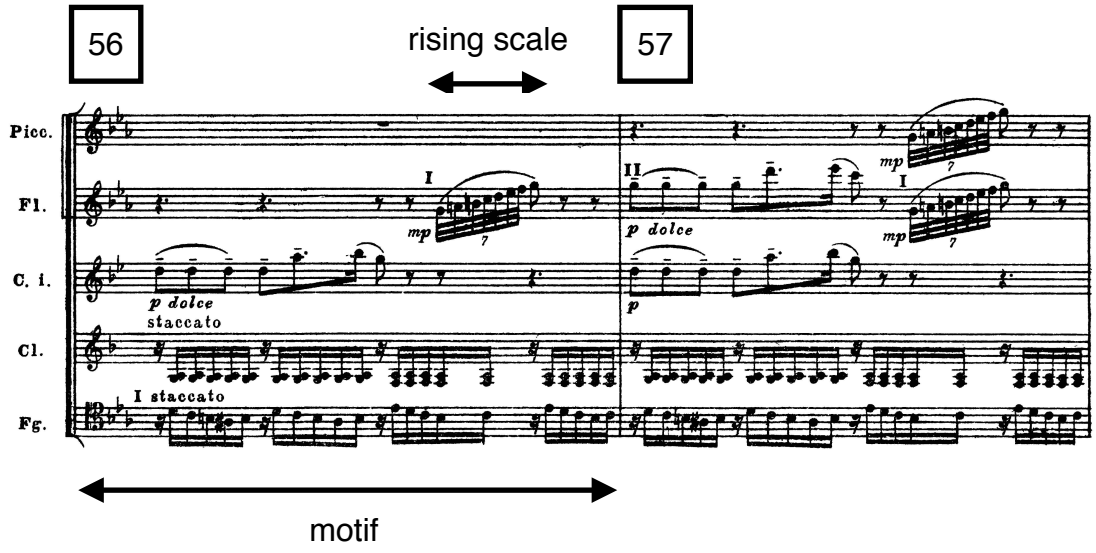

Figure 4.23 First Motif (M4) of Episode C (bar 56)

episode is a short phrase ending in a rising scale on the flute (bar 56). This echoes the rising scale at the opening of the first episode (bar 31, Figure 4.11). It repeats in bar 57 where the rising scale is accentuated by the addition of the piccolo (Figure 4.23). This two bar sequence repeats, over bars 58 and 59, to give four repetitions of the motif.

Apart from the Introduction, the only edit made to the score in the 1955 recording is from the second episode. There is an abrupt cut from the end of the phrase part-way through bar 52 to the end of bar 55, so that the episode begins with the motif at bar 56. In the other recordings, it can be seen that the choreography consists of Aurora curtseying to each prince in turn. So, in terms of the narrative, it is not a significant cut. Musically, however, it is jarring to the ear and distracting. For the sake of saving only fifteen seconds, it seems an unwise choice to make in one of the most iconic dances of the ballet.

The choreographic motif which accompanies the musical one is Aurora accepting a rose from each prince followed by a supported *pirouette* that

coincides with the rising scale. The rising pitch of the notes combines with the rotating nature of the *pirouette* to accentuate both the movement and the music. The sound of the flute and piccolo is drawn out from the musical texture of the rest of the orchestra by Aurora's spinning body. In Cook's terms, this is another example of conformance. However, whereas the previous two instances of conformance result from pitch changes in the violins, the instrument most often associated with Aurora, in this case it is the flute and piccolo that provide the musical multimedia component. Fonteyn's performance of this sequence is characterised by double *pirouette*s after receiving the first three roses and a triple one with the last rose. Cojocaru starts the sequence with a single *pirouette*, then adds another for each repetition of the motif, in other words single, double, triple and quadruple *pirouettes*. This build-up of speed is the first significant change in her quality of movement, which has previously been smooth and lyrical. It provides a refreshing change in dynamics, and generates a sense of excitement.

The second episode concludes with a four bar phrase where Aurora hands the roses to her mother. This section provides another example of a small change in the choreography creating a significant change in meaning. Fonteyn passes the roses to the Queen, followed by an *arabesque penchée* supported by the first prince, and a sweep of her arm as if bowing to her. The emerging meaning is one of both love from a daughter to her mother, and respect from a subject to her Queen. In Cojocaru's performance, the roses are passed to the Queen after the *arabesque penchée*, not before. In this case the *penchée* does not appear to be a bow to the Queen, and the handing over of flowers looks more like a logistical convenience and less like an expression of love or respect.

Theme with Development (A2) (Bars 64-82)

In bar 64 the main theme returns, but in an altered form. The first part of the phrase is repeated, then the rising scales which have characterised the two episodes are introduced as a development of the main theme (bar 65) (Figure 4.24). Bars 66 and 67 are a repeat of this two-bar phrase, and the choreographic motif also repeats.

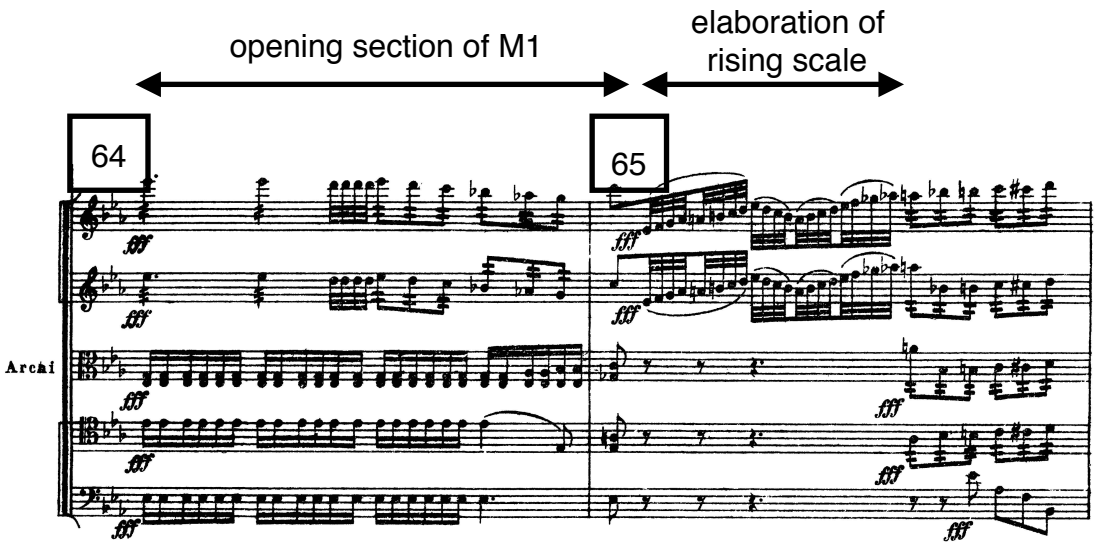

Figure 4.24 Development of Theme (bars 64-65)

Supported by the lead suitor, Aurora performs two successive *développés* to second position, followed by *pirouettes* to the elaboration of the rising scale motif, finishing in an *attitude* position. Fonteyn holds the *attitude* for the remainder of the phrase, again creating a moment of stillness against which the second part of bar 65 may be heard. Cojocaru maintains her fluid style, closing her working leg into fifth position following the *attitude* so that her movement remains continuous throughout the music. Despite Cojocaru's triple *pirouettes*

where Fonteyn limits herself to doubles, and her significantly higher extensions in the *développés,* the duration of this section is the same for both performances. It seems most likely that this is attributable to the changes in style over the intervening years. Bussell's *glissade* entrance into the *développés* sequence is a small jump, in contrast to the gliding quality of Cojocaru's. This emphasises a youthful exuberance in Bussell's interpretation.

There follows a brief solo sequence for Aurora as the principal melody is developed further, the motif being limited to one bar and in which the last triplet rises in pitch rather than falls (bar 68) (Figure 4.25). As the music builds in volume with the addition of the percussion section, Aurora returns to the rear of the stage as the suitors kneel in a diagonal line before her, each offering up

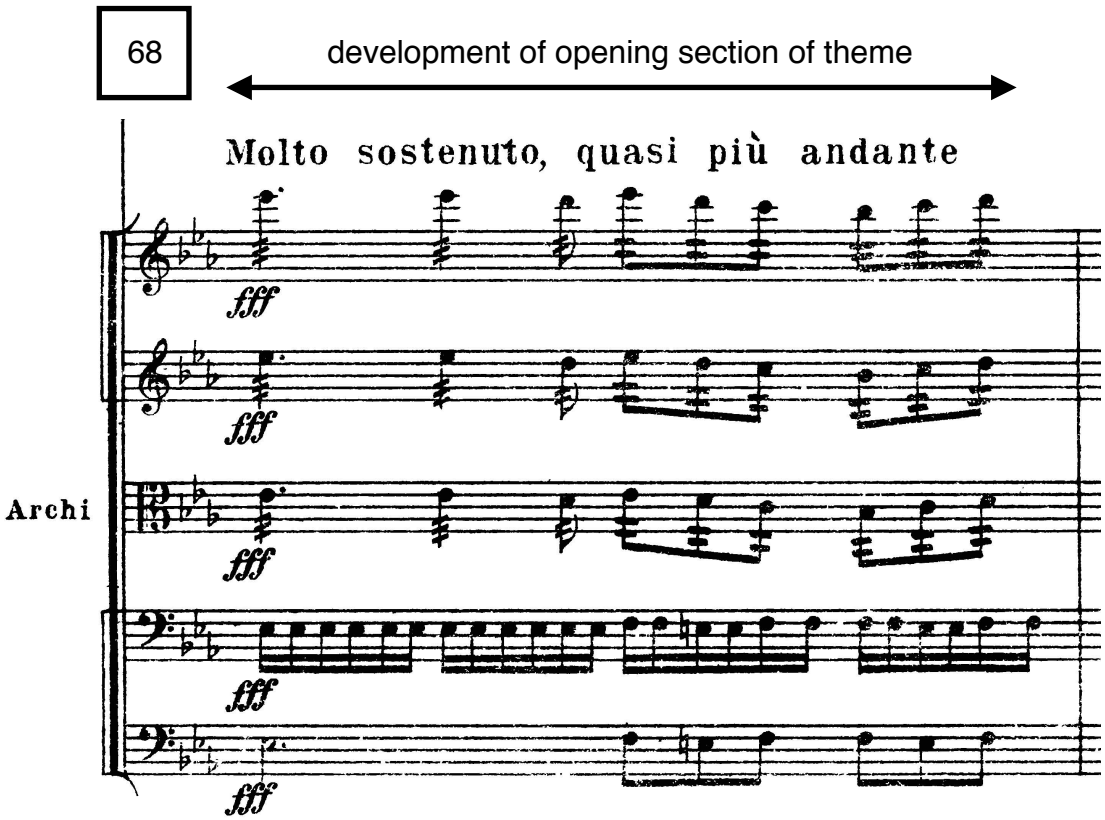

Figure 4.25 Further Development of Theme (bar 68)

another rose. The motif from bar 68 reappears at bar 72, and Aurora launches herself into a *pirouette* and *développé* combination, taking a rose from each suitor as she passes. As we have seen in earlier examples, Cojocaru's extensions are significantly higher than Fonteyn's (Figure 4.26), but there is another difference between the two at the end of the phrase. On the highest note of the phrase, Fonteyn performs a *relevé* into fifth position, raises her arms overhead, and tosses the roses into the air with a joyous smile. It is an example of music visualisation; she is reaching as far upwards as she is able on the highest note of the phrase. The highest note of the phrase, which is played by the flute and piccolo, is contextualised to represent a moment of joy for Aurora as she throws the roses in the air, symbolically rejecting the suitors in favour of maintaining her independence. In contrast, the other dancers do not emphasise the highest note, but walk to the throne and either lay the roses

Figure 4.26 Bar 72: Accepting the roses, Fonteyn (left), and Cojocaru (right)

respectfully at the Queen's feet, or hand them to her. While this difference in meaning may be intentional, there also may be a practical reason for the less extravagant gesture; it keeps the roses safely away from the feet of the dancers.

Beginning at bar 76, in the final development of the theme, the sequence of unsupported balances in *attitude* (bars 26 to 29) is repeated. This time, each prince makes a *promenade* turn with Aurora holding the *attitude* position before she takes her balance. Cojocaru steps into the *attitude* position on the downbeat of bar 76, which emphasises the movement of her body into the position. It creates a sense of presenting herself in an assured manner. In contrast, Fonteyn takes up the supported *attitude* position on the last note of the preceding bar, so that on the downbeat of bar 76 the *promenade* turn begins. It is an effective use of timing, where her stepping into the position goes almost unnoticed, attached as it is to the end of the previous phrase. As the main theme begins for the last time, it seems as though Fonteyn has appeared in this iconic position of the Rose Adage by magic. Merle Park holds the balances in *attitude* for the final series, in contrast to the first series of balances (bars 26-29) where she took each prince's hand without a sustained balance. In my view, Park's approach creates more tension during the dance which reaches its peak with a single set of sustained balances at the end. After the final unsupported balance, and with the full orchestra sounding, Aurora extends her working leg and sweeps her arms into *arabesque* on the downbeat of bar 81 in a clear visualisation of the music which is also accented at this moment. Finally, appropriate to the technical feats of the dance, and the narrative of a young

woman entertaining suitors, the Rose Adage concludes with a low-sweeping bow from Aurora to the princes and the audience.

4.5.4 The Rose Adage: A Summary

> In this *adagio*, the best of music and dance come together. Petipa was able to demonstrate his ballerina's brilliant technique and disarming aplomb in a setting where Aurora was to be innocent…Tchaikovsky was able to preserve a *dansante* quality in the melody while conveying the royal setting with sound magisterial in its breadth and richness.
>
> (Wiley, 1999, 336)

This single dance provides a wealth of insight into Aurora, how her role has changed over time and how it is interpreted differently by individual dancers. The comparison between several dancers of the same choreography to the same score highlights similarities and differences in choreomusical performance. Additionally, the score acquires different meanings according to the choreography; the music is 'heard' differently depending on which version is 'seen'. Following on from Wiley's comment above, the Rose Adage is a rich source of examples for choreomusical analysis. On the one hand, the music and dance are bound tightly together, demonstrated by the cases of visual capture and music visualisation. On the other hand, where Tchaikovsky introduced counter-rhythms and syncopation, the dance is distanced from the music, and used for transitions or moments of stillness.

The analysis of four performances recorded over a fifty year period revealed changes in body movement; increased verticality was noted both in the torso and the leg extensions. These changes have likely resulted from a

combination of aesthetic preference and changes in technique. There may also be a difference in perception attributable to the cultural and historical background of the viewer. An audience's perception of Fonteyn's performance in the 1940s may not be the same as viewed from a 2019 perspective. Anna Pakes argues that a dancework is 'tethered to its context of creation' (Pakes, forthcoming in 2019, Ch 5 p 119).

The most significant difference between the two interpretations that were discussed in detail was the way in which the dancers controlled their flow of energy. Fonteyn's dancing had much more light and shade to it; the difference between crisp movement and stillness was at times startling. In contrast, Cojocaru's movement exhibited a more *legato* quality throughout, although the *pirouette* sequences varied significantly in speed. While Fonteyn's variations in the flow of energy made her interpretation compelling to watch, on occasion her movements bordered on jerkiness. For example, there was a quality of kicking to her leg movements in the *développé* sequence, rather than a sense of resistance to the extension. Cojocaru's interpretation gave the impression of greater control, a more mature Aurora.

The *tempo* of the music also accounts for some of the difference in the interpretations. Crompton wrote of Cojocaru: '[you notice] how she fills the music, making Tchaikovsky's score seem to linger to do her bidding' (Crompton, 2009, 33). The lingering of the score is not just Crompton's perception, but a reality; Cojocaru spent almost an additional minute dancing essentially the same choreography as Fonteyn. While it was initially tempting to put this down to the general trend in ballet for more lengthy poses and balances, the analysis showed that the lengths of the unsupported balances were only slightly longer

in Cojocaru's performance. The slower *tempo* could either have been required to accommodate Cojocaru's higher extensions, an evolution in ballet technique that has occurred in the intervening decades, or, more likely, could have been her preferred interpretation. Cojocaru used *rubato* more than Fonteyn, and its effectiveness was compounded by the slower *tempo*, adding tension and excitement to her performance. The net result of the differences in the two performances is that Cojocaru's Aurora was a more mature, and confident young woman. Fonteyn's Aurora was more ebullient and outgoing, but less refined in comparison. This is a clear example of two interpretations resulting in different meanings for Aurora's character.

Significantly, both Fonteyn and Cojocaru have been praised for their musical interpretations of Aurora, although neither received formal musical training:

> Fonteyn had a very strict sense of rhythm, and a potent sense of lyrical phrasing; she caught the breath of the music.
>
> (Macaulay, 1998, 28-29)

> The combined emotional creativity of dancer [Cojocaru] and composer so truly fused produces an altogether unexpected dimension.
>
> (Taylor, 2009, 63)

Taylor's comment on dancer and composer producing an 'unexpected dimension' echoes Cook's approach to multimedia as elements that combine to produce an emerging meaning. Cook's model was useful as a means of describing examples of both conformance and contest, and in shedding light on the meanings that emerge from the performances. 'Whatever music's contribution to cross-media interaction, what is involved is a dynamic process: the reciprocal transfer of attributes that gives rise to a meaning constructed, not

just reproduced, by multimedia' (Cook, 1998, 97). Cook's model has only been applied to music and dance, however the décor, costumes, and narrative also contribute to the multimedia relationships. These would need to be evaluated to gain a more complete picture of the correspondences.

In conclusion, in the Rose Adage, Aurora is a princess of agency and burgeoning independence. Dance writer Luke Jennings agrees 'The point that Petipa is making … is that Aurora is in control throughout. She responds to the suitors, but she initiates her own steps, for example the repeated *développés à la seconde*. Everything moves towards her final statement of autonomy: that unsupported high-flying *arabesque* on *pointe* [bar 81]' (Jennings, 2011). The unsupported balances in the Rose Adage are the ultimate example of Aurora's independence. Requiring strength and poise, she is literally and figuratively standing alone.

4.6 Conclusions

This chapter has provided choreomusical analysis at two distinct levels. At the level of the *Sleeping Beauty* work, the first two Royal Ballet productions have been examined in the context of Petipa's and Diaghilev's preceding versions. In contrast, at the level of a single dance, the Rose Adage has been analysed from the perspective of four interpretations. The detailed view of the first full-length production of the *Sleeping Princess* by the Vic-Wells Ballet showed that changes to the score were made for a variety of reasons, and that, in some cases, these changes had an artistic impact on the production. Diaghilev's production seemed to have little influence, whereas the Vic-Wells' version was much closer to Petipa's production in terms of the score used. One

is left with the overall impression of an adequate but not necessarily very exciting production in 1939. This ambience of spectacle that both Petipa and Diaghilev achieved could not have been achieved by the Vic-Wells Ballet in 1939. De Valois did not have the resources, in terms of budget or numbers of dancers, to create a production on the same scale. However it was an important first step on the path to a Royal Ballet work with its own identity.

The importance of the 1946 production to establishing the reputation of the Sadler's Wells Ballet is hard to overstate. It was performed each year from 1946 to 1967, a unique achievement in the repertoire. Although changes were made to the choreography during these years, as described above, it was recognisably the same production (Percival, 2006, 56). Somewhat of a double-edged sword, the production was such a success with the public that it was to become a 'millstone around the Company's neck' when the time came for new productions, as will be seen in the following chapter. It is important to recall the social context of the ending of the War that surrounded the 1946 production and that it may have played a part in the ballet's success.

In terms of the natural tension between the producers' reordering of the score and its inherent coherence, there was relatively little repurposing of the music in these two versions. The points of connection between the score, the narrative, and presumably much of the choreography, remained intact for the Prologue and Act I. In 1939, the only piece to have been put to a different use was the Gold variation (No. 23 (b)) in place of the Vision Scene variation (No. 15(b)). While it is true that the ethereal-sounding Vision Scene variation sounds more appropriate to Act II than the lilting Gold variation, the impact is small. In any case, de Valois and Sergeyev were constrained by the lack of the score for

the intended music. By 1952, the intended music for the Vision Scene variation had become available and was incorporated into the 1946 production. Although the interval between Acts II and III was moved in 1946, the order of the numbers remained the same. The repurposing of music in the 1946 version was limited to Act III, where the *Pas de Deux Coda* (No. 28) was used for The Three Ivans, and parts of the *Pas de Quatre* (No. 23) for Florestan and His Sisters.

The close analysis of the Rose Adage offered a change in perspective, from the broad discussion of the early productions to a much more detailed choreomusical view of a specific dance. Analysing recordings from a fifty year timespan uncovered differences attributable to technique, aesthetic preference, and individual interpretation. These differences included an increased verticality of torso position, increased leg elevations, and slower overall *tempo* from the early performances to the more recent ones. The differences in individual interpretation included the use of *rubato* and the ways in which the dancer controlled the flow of energy, which contributed to the portrayal of Aurora's personality.

Foldout 4.1 Petipa's *Sleeping Beauty* (1890)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**				**Petipa (1890)**
Act	**No.**	**Title**	**Choreographic Sections (Petipa's programme (Wiley, 1985, 354-370))**	
Introduction			Orchestra only	
Prologue	1	*Marche*	Introduction to the courtiers, Catalabutte, and the King and Queen; and that Catalabutte is in charge of the guest list for the upcoming Christening. Crucial to the plot is the mimed exchange between the King and Catalabutte where the King asks if he has forgotten anyone, and Catabalutte says vehemently not.	
	2	*Scène dansante*	Entrance of Fairies, with their cavaliers and pages, Lilac Fairy and her cavalier and attendants. Attendants dance; cavaliers dance; Fairies and attendants dance.	
	3	*Pas de six*	*Adagio*: Fairies, cavaliers, attendants and pages; attendants sequence. Six Fairy variations. *Coda*: Fairies, cavaliers and attendants.	
	4	*Finale*	King and Catalabutte realise Carabosse has not been invited. Carabosse and attendants enter; Catalabutte humiliated; Fairies enter and beg Carabosse to forgive; Carabosse casts spell on Aurora condemning her to death by pricking her finger on a spindle. Lilac Fairy counters spell - Aurora will only fall asleep.	
Act I	5	*Scène*	Twenty years later. Peasants preparing for Aurora's birthday. Catalabutte angry to find women knitting with banned needles. King, Queen and four princes enter. King angry, princes beg him to forgive, he does, much rejoicing.	Princes' plea deleted bars 184-205
	6	*Valse*	Garland Dance	
	7	*Scène*	Princes express their desire to meet Aurora; Aurora's entrance and variation.	
	8	*Pas d'action*	Rose Adage; friends dance; Aurora's variation; *coda*: friends, Aurora, Aurora notices old woman (Carabosse in disguise), takes spindle.	
	9	*Finale*	Aurora pricks finger, falls as if dead. Lilac Fairy casts spell to put entire court to sleep.	Deleted - parents' expression of grief bars 69-85
Act II	10	*Entr'acte et Scène*	Prince Désiré's hunt, huntsmen and ladies arrive.	
	11	*Colin-Maillard*	Game of Blind Man's Buff	
	12	*Scène*	Courtiers' dances	(c) (d) and (e) likely deleted. *Duchesses* (b) only.
	13	*Farandole*	Courtiers and peasants dance	

Key:
Green Used in its entirety
Light Green Partially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])				Petipa (1890)
Act	**No.**	**Title**	**Choreographic Sections (Petipa's programme (Wiley, 1985, 354-370))**	
	14	*Scène*	Hunt leaves. Lilac Fairy appears to Prince, shows him a vision of Aurora.	
	15	*Pas d'action*	Aurora and friends; Aurora's variation; *coda*: Aurora and friends. Désiré pursues Aurora.	Golden Fairy variation from the Jewel *pas de quatre* (no. 23 variation I) instead of 15(b) for Aurora variation
	16	*Scène*	Désiré entreats Lilac Fairy to take him to Aurora.	
	17	*Panorama*	Prince and Lilac Fairy travel in her boat to the castle.	
	18	*Entr'acte*	Orchestra only, violin solo.	Deleted - violin solo for Auer dropped because it held up the action
	19	*Entr'acte symphonique*	Lilac Fairy and Désiré find court asleep. Désiré kisses Aurora.	
	20	*Finale*	Spell is broken, everyone awakes, celebration.	
Act III	21	*Marche*	Entrance of the court for the wedding	
	22	*Polacca*	Procession of Fairy Tale characters	
	23	*Pas de quatre*	Jewel Fairy variations: Gold, Silver, Sapphire, Diamond.	Variation I Golden Fairy moved to 15. Variation III Sapphire cut. Four fairies danced to two variations: Silver (*pas de trois*) and Diamond (solo) variations only.
	24	*Pas de caractère*	Puss in Boots and the White Cat	
	25	*Pas de quatre*	Bluebird *pas de deux* (originally planned to include Cinderella variation)	
	26	*Pas de caractère*	Red Riding Hood and the Wolf (Cinderella variation added here)	Newly composed Cinderella when No.25 Variation I used for Bluebird
	27	*Pas berrichon*	Tom Thumb and his brothers	
	28	*Pas de deux*	*Adagio*; Prince variation; Aurora variation; *coda*.	(a) Entrance cut. No male solo in Act III (No. 28 variation I) for Pavel Gerdt, presumably because of his age.
	29	*Sarabande*	Joyful dance led by the King	
	30	*Finale et Apothéose*	Celebration dance for all.	

Key:

Green Used in its entirety

Light Green Partially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Foldout 4.2 Diaghilev's *Sleeping Princess* (1921)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Diaghilev (1921)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	
	2	*Scène dansante*	
	3	*Pas de six*	Extra fairy danced Lilac Fairy's variation music. Lilac Fairy danced to Sugar Plum Fairy from Nutcracker
	4	*Finale*	
Act I	5	*Scène*	Slow movement of Tchaikovsky's *Symphony No.5 in E minor* used for interlude between Scenes I and II
	6	*Valse*	
	7	*Scène*	
	8	*Pas d'action*	
	9	*Finale*	
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	b,c,d,and e *Dance des Comtesses* (d) changed to a court dance for Prince and the Countess, 26 bars
	13	*Farandole*	
	14	*Scène*	
	15	*Pas d'action*	15(b) orchestrated by Stravinsky
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	Orchestrated by Stravinsky
	19	*Entr'acte symphonique*	
	20	*Finale*	
Act III	21	*Marche*	
	22	*Polacca*	
	23	*Pas de quatre*	Columbine, Pierrette, Pierrot, and Harlequin *pas de quatre*, Gold and Sapphire variations cut (Beaumont, 1949 [1937],584;Gupta,2011,86).
	24	*Pas de caractère*	
	25	*Pas de quatre*	
	26	*Pas de caractère*	No Cinderella and Prince Fortuné
	27	*Pas berrichon*	Bluebeard, Ariana and Sister Anne, followed by Arabian and Chinese dances from Nutcracker, then 28(d) *Coda* Innocent Ivan and his brothers
	28	*Pas de deux*	(a) Entrance cut and Prince solo not in Sergeyev score. Siegfried's solo variation from Swan Lake Act 2 used. *Coda* - Ivan and his brothers.
	29	*Sarabande*	
	30	*Finale et Apothéose*	*Apothéose* cut

Key:
Green Used in its entirety
Light GreenPartially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

Foldout 4.3 Sergeyev's *Sleeping Princess* (1939) for the Vic-Wells Ballet

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Sergeyev (1939)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	
	2	*Scène dansante*	
	3	*Pas de six*	The Breadcrumb Fairy allotted variation V, names of fairies anglicised.
	4	*Finale*	
Act I	5	*Scène*	
	6	*Valse*	12 men and 12 women
	7	*Scène*	
	8	*Pas d'action*	
	9	*Finale*	
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	Likely *Duchesses* (b) only, though a Countess is cast.
	13	*Farandole*	
	14	*Scène*	
	15	*Pas d'action*	Golden Fairy variation from the Jewel *pas de quatre* (no. 23 variation I) for Aurora variation. 15(b) not available
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	Not in the performance score from the Mariinsky
	19	*Entr'acte symphonique*	
	20	*Finale*	
Act III	21	*Marche*	
	22	*Polacca*	
	23	*Pas de quatre*	Variation I Golden Fairy moved to 15. Variation III Sapphire cut. Four fairies danced to two variations: Silver (*pas de trois*) and Diamond (solo) variations only.
	24	*Pas de caractère*	
	25	*Pas de quatre*	Bluebird and Enchanted Princess
	26	*Pas de caractère*	Red Riding Hood and the Wolf, and Cinderella and Prince Fortuné
	27	*Pas berrichon*	
	28	*Pas de deux*	(a) Entrance cut. No male solo in Act III (No. 28 variation I) for Helpmann, not in original performance score.
	29	*Sarabande*	
	30	*Finale et Apothéose*	

Key:

Green Used in its entirety

Light Green Partially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Foldout 4.4 Comparison of Petipa, Diaghilev and Vic-Wells Productions

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Petipa (1890)**	**Diaghilev (1921)**	**Sergeyev (1939)**
Act	**No.**	**Title**			
Introduction					
Prologue	1	*Marche*			
	2	*Scène dansante*			
	3	*Pas de six*			
	4	*Finale*			
Act I	5	*Scène*			
	6	*Valse*			
	7	*Scène*			
	8	*Pas d'action*			
	9	*Finale*			
Act II	10	*Entr'acte et Scène*			
	11	*Colin-Maillard*			
	12	*Scène*			
	13	*Farandole*			
	14	*Scène*			
	15	*Pas d'action*			
	16	*Scène*			
	17	*Panorama*			
	18	*Entr'acte*			
	19	*Entr'acte symphonique*			
	20	*Finale*			
Act III	21	*Marche*			
	22	*Polacca*			
	23	*Pas de quatre*			
	24	*Pas de caractère*			
	25	*Pas de quatre*			
	26	*Pas de caractère*			
	27	*Pas berrichon*			
	28	*Pas de deux*			
	29	*Sarabande*			
	30	*Finale et Apothéose*			

Key:
Green Used in its entirety
Light GreenPartially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

Foldout 4.5 Sadler's Wells *The Sleeping Beauty* (1946)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Sadler's Wells (1946)**
Act	**No.**	**Title**	
Introduction			4 bars cut
Prologue	1	*Marche*	37 bars cut
	2	*Scène dansante*	
	3	*Pas de six*	4 bars cut from Lilac Fairy variation
	4	*Finale*	
Act I	5	*Scène*	'Major cuts' (Goodwin, 18, 1969)
	6	*Valse*	50 bars cut, 12 women
	7	*Scène*	
	8	*Pas d'action*	(b) 16 bars cut (c) 15 bars cut
	9	*Finale*	4 and 14 bars cut
Act II	10	*Entr'acte et Scène*	33 bars cut
	11	*Colin-Maillard*	
	12	*Scène*	12(b) *Danse des Duchesses* only
	13	*Farandole*	
	14	*Scène*	16 bars cut
	15	*Pas d'action*	Aurora's variation to 15(b) added in 1952
	16	*Scène*	A 'few' bars only. End of Act II (Goodwin, 19, 1969)
	17	*Panorama*	Overture to Act III, only showed last stage of prince's journey to castle. 24 bars cut
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	Act III Scene I, 30 bars cut
	20	*Finale*	Act III Scene I, 23 bars only
Act III	21	*Marche*	Act III Scene II, 48 bars cut
	22	*Polacca*	32 bars cut
	23	*Pas de quatre*	Florestan and his Two Sisters - *Introduction*, Silver, Diamond and *Coda*.
	24	*Pas de caractère*	
	25	*Pas de quatre*	Variation I 8 bars cut, *Coda* 16 bars cut
	26	*Pas de caractère*	Red Riding Hood and the Wolf only
	27	*Pas berrichon*	
	28	*Pas de deux*	*Introduction* 4 bars only, *Adagio* 10 bars cut, variation I, variation II 14 bars cut, *Coda* - The Three Ivans
	29	*Sarabande*	
	30	*Finale et Apothéose*	*Finale* - major cuts

Key:

Green Used in its entirety

Light GreenPartially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Foldout 4.6 Comparison of Vic-Wells (1939) and Sadler's Wells (1946) Productions

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Vic-Wells (1939)**	**Sadler's Wells (1946)**
Act	**No.**	**Title**		
Introduction				
Prologue	1	*Marche*		
	2	*Scène dansante*		
	3	*Pas de six*		
	4	*Finale*		
Act I	5	*Scène*		
	6	*Valse*		12 women
	7	*Scène*		
	8	*Pas d'action*		
	9	*Finale*		
Act II	10	*Entr'acte et Scène*		
	11	*Colin-Maillard*		
	12	*Scène*		
	13	*Farandole*		
	14	*Scène*		
	15	*Pas d'action*		Aurora's variation to 15(b) added in 1952
	16	*Scène*		End of Act II
	17	*Panorama*		Overture to Act III, until 1964
	18	*Entr'acte*		
	19	*Entr'acte symphonique*		Act III, Scene I
	20	*Finale*		Act III, Scene I
Act III	21	*Marche*		Act II, Scene II
	22	*Polacca*		
	23	*Pas de quatre*		Florestan and his Two Sisters
	24	*Pas de caractère*		
	25	*Pas de quatre*		
	26	*Pas de caractère*		Red Riding Hood and the Wolf only
	27	*Pas berrichon*		
	28	*Pas de deux*		*Coda* - The Three Ivans
	29	*Sarabande*		
	30	*Finale et Apothéose*		

Key:
Green Used in its entirety
Light Green Partially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

Chapter 5 - A Royal Ballet Tradition (1968 onwards)

> Its [the 1946 production's] overwhelming success, ironically, was to become something of a millstone around the Company's neck in future years when efforts to revive or replace the production were to become necessary.
>
> (Bland, 1981, 87)

Was the success of the 1946 production a blessing or a curse? Bland takes the latter view in that it became difficult to make changes to it for reasons that were technical, political and financial. This chapter examines the history of subsequent Royal Ballet productions to explore how the choreographic tradition of *The Sleeping Beauty* has become established. It discusses what distinctions exist in choreomusical style within a production, and what the affect is of the relations between music and dance in context. As stated in Chapter 4, there have been seven distinct productions of *The Sleeping Beauty* by the Royal Ballet and its predecessor companies since the first production in 1939, as listed in Table 4.1. This shows both the range of producers and the contribution of a number of British and international choreographers to the Royal Ballet's *Beauty* during its history.

Two significant pieces of analysis were conducted to provide the basis for the discussion in this chapter. The first was an analysis of changes to the score and choreography for each production in accordance with the method described

in Section 2.2.[1] The seven production sequences were then compiled into a single visualisation, presented at Foldout 5.1.[2] The second piece of analysis was to create a similar view, but in terms of the contributions of choreographers, which is presented at Foldout 5.2. Each production is discussed in turn, in terms of how the production sequence and editing affects the choreomusical style. A detailed choreomusical analysis of sections where the choreographer has read the music most differently or in a way that is particularly compelling balances the broader discussion. The significance of each production in its contribution to the Royal Ballet's heritage is discussed. The chapter ends with conclusions as to what contributes to the *Sleeping Beauty* tradition. The tables for each production are printed on foldout sheets at the end of this chapter so that they can be viewed at the same time as reading the text (Foldouts 5.3-5.7).

[1] This analysis has been presented in Chapter 4 for the 1939 and 1946 productions.
[2] For reasons discussed in this chapter, Natalia Makarova's (2003) production is not considered part of the Royal Ballet tradition.

Foldout 5.1 Royal Ballet Production Sequences

Tchaikovsky's *The Sleeping Beauty* Score			Sergeyev (1939)	Sergeyev and de Valois (1946)	Wright (1968)	MacMillan (1973)	De Valois (1977)	Dowell (1994)	Mason and Newton (2006)
Act	**No.**	**Title**							
Introduction									
Prologue	1	*Marche*							
	2	*Scène*							
	3	*Pas de six*			Fairy of Joy (No. 23 var III interpolated)				
	4	*Finale*							
Act I	5	*Scène*						Carabosse a knitter	
	6	*Valse*	Sergeyev	Ashton	Ashton	MacMillan	Ashton	MacMillan	Wheeldon
	7	*Scène*							
	8	*Pas d'action*							
	9	*Finale*							
Act II	10	*Entr'acte et Scène*							
	11	*Colin-Maillard*							
	12	*Scène*	Likely (b) *Danse des Duchesses* only	(b) *Danse des Duchesses* only	(b) *Duchesses* and (e) *Marquises* only	(b) *Duchesses* and (e) *Marquises* only	(b) *Danse des Duchesses* only	(e) *Danse des Marquises* only	
	13	*Farandole*							
	14	*Scène*			Ashton Prince's solo (Part of No. 29 interpolated)				
	15	*Pas d'action*	Golden Fairy (no. 23 variation I) for Aurora variation. 15(b) not available	Aurora's variation to 15(b) added in 1952		MacMillan: Aurora's variation			
	16	*Scène*		End of Act II					
	17	*Panorama*		Overture to Act III, until 1964					
	18	*Entr'acte*	Not in the performance score		Ashton Act II *pas de deux*		Ashton Act II *pas de deux*		
	19	*Entr'acte symphonique*		Act III, Scene I	*Pas de deux* (No. 18 interpolated)		*Pas de deux* (No. 18 interpolated)		
	20	*Finale*		Act III, Scene I					
Act III	21	*Marche*		Act II, Scene II					
	22	*Polacca*							
	23	*Pas de quatre*	Gold (var I) moved to 15. Four fairies danced to: Silver (var II) (*pas de trois*) and Diamond (var IV) (solo)	Florestan and his Sisters, Silver (var II) and Diamond (var IV)	Gold and Silver *pas de trois* two men one woman: Silver (var II), Sapphire (var III) moved to Prologue	*Pas de sept* Gold (var I) cut, Cinderella and Prince Fortuné music (26 b) interpolated	Florestan and his Sisters: Silver (var II) and Sapphire (Fairy of Joy) (var III)	Jewel Fairies: three women, one man, Silver (var II), Sapphire (Fairy of Joy) (var III), Diamond (var IV)	Florestan and his Two Sisters: Silver (var II) and Diamond (var IV)
	24	*Pas de caractère*			Moved to after Bluebirds				
	25	*Pas de quatre*	Bluebird and Enchanted Princess		White Cat follows (No. 24)				
	26	*Pas de caractère*	Red Riding Hood and the Wolf, and Cinderella and Prince Fortuné	Red Riding Hood only				Red Riding Hood only	
	27	*Pas berrichon*				MacMillan: Hop O' My Thumb			
	28	*Pas de deux*	var I (male solo) not in performance score	*Coda* - The Three Ivans		MacMillan: *Coda*	*Coda* - The Three Ivans (until 1978)		

Key:

Green Used in its entirety

Light Green Partially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Tchaikovsky's *The Sleeping Beauty* Score			Sergeyev (1939)	Sergeyev and de Valois (1946)	Wright (1968)	MacMillan (1973)	De Valois (1977)	Dowell (1994)	Mason and Newton (2006)
Act	**No.**	**Title**							
	29	*Sarabande*			Prince's Act II solo. 32 bars cut				
	30	*Finale et Apothéose*							

Key:

Green	Used in its entirety
Light Green	Partially used
Red	Not used
Amber	Used in a different order to the reference score
Light Amber	Partially used in a different order and to indicate its new position

Foldout 5.2 Choreographers' Contributions to Royal Ballet Productions

Tchaikovsky's *The Sleeping Beauty* Score			Sergeyev (1939)	Sergeyev and de Valois (1946)	Wright (1968)	MacMillan (1973)	De Valois (1977)	Dowell (1994)	Mason and Newton (2006)
Act	**No.**	**Title**							
Introduction									
Prologue	1	*Marche*							
	2	*Scène*							
	3	*Pas de six*			Ashton: Fairy of Joy	Lopukhov: Lilac Fairy variation	Lopukhov: Lilac Fairy variation	Lopukhov: Lilac Fairy variation	Lopukhov: Lilac Fairy variation
	4	*Finale*					De Valois: Carabosse and rats	Dowell: Carabosse and rats	Dowell: Carabosse and rats
Act I	5	*Scène*						Dowell: Carabosse a knitter	
	6	*Valse*		Ashton	Ashton	MacMillan	Ashton	MacMillan	Wheeldon
	7	*Scène*							
	8	*Pas d'action*							
	9	*Finale*							
Act II	10	*Entr'acte et Scène*							
	11	*Colin-Maillard*							
	12	*Scène*							
	13	*Farandole*							
	14	*Scène*			Ashton: Prince's solo (Part of No. 29 interpolated)				
	15	*Pas d'action*		Aurora's variation to 15(b) added in 1952	Ashton: Aurora's variation	MacMillan: Aurora's variation	Ashton: Aurora's variation	Ashton: Aurora's variation	Ashton: Aurora's variation
	16	*Scène*							
	17	*Panorama*							
	18	*Entr'acte*			Ashton: Act II *pas de deux*		Ashton: Act II *pas de deux*		
	19	*Entr'acte symphonique*			*Pas de deux* (No. 18 interpolated)		*Pas de deux* (No. 18 interpolated)		
	20	*Finale*							
Act III	21	*Marche*							
	22	*Polacca*				MacMillan			
	23	*Pas de quatre*	Jewel Fairies, four women	Ashton: Florestan and his Sisters	Ashton: Gold and Silver *pas de trois* two men one woman: Silver (var II)	MacMillan: *Pas de sept*, Ashton: Silver (var II)	Ashton: Florestan and his Sisters	Ashton: Jewel Fairies: three women, one man, Silver (var II), Sapphire (Fairy of Joy) (var III), Diamond (var IV)	Ashton: Florestan and his Sisters
	24	*Pas de caractère*							
	25	*Pas de quatre*		Bluebird *pas de deux* revived under supervision of Idzikowsky					
	26	*Pas de caractère*							
	27	*Pas berrichon*				MacMillan: Hop O' My Thumb			

Key:
Green 'As Petipa'
Light Green credited to Lopukhov (1914)
Blue Ashton
Grey De Valois
Yellow MacMillan
Purple Dowell
Brown Wheeldon
Red Not used

Tchaikovsky's *The Sleeping Beauty* Score			Sergeyev (1939)	Sergeyev and de Valois (1946)	Wright (1968)	MacMillan (1973)	De Valois (1977)	Dowell (1994)	Mason and Newton (2006)
Act	**No.**	**Title**							
	28	*Pas de deux*		De Valois: *Coda* - The Three Ivans		MacMillan: *Coda*	De Valois: *Coda* - The Three Ivans (until 1978)		
	29	*Sarabande*			Ashton: Prince's Act II solo				
	30	*Finale et Apothéose*				MacMillan		Dowell: Mazurka	Dowell: Mazurka

Key:
Green 'As Petipa'
Light Green credited to Lopukhov (1914)
Blue Ashton
Grey De Valois
Yellow MacMillan
Purple Dowell
Brown Wheeldon
Red Not used

5.1 Wright Production (1968)

By 1968 Oliver Messel's designs were perceived as dated and some of the critics had cooled in their response to the production (Percival, 2006, 56). Ashton had succeeded de Valois as Artistic Director in 1963, and could not spare the time to mount a new production himself. Instead Peter Wright took on the role of producer, having successfully staged *Giselle* for the touring company, and the new *Beauty* premiered on 17 December. Lila de Nobili's concept was to set the ballet as a Victorian view of the Middle Ages. She and Rostilov Doboujinsky designed the costumes and Henry Bardon was responsible for the décor (Williams, 1969, 24). The women's costumes included boned corsets, and padded hips, stomachs and chests, but alterations were required to allow sufficient freedom of movement to perform the choreography.

Wright's production contains the first clear stylistic departure from Petipa in its choreography. Although Ashton claimed to be too busy to oversee the production, it is his influence we see most on the choreography, with Act II expanded to include two new dances, a solo for the Prince to the *Sarabande* (No. 29) from Act III originally for Anthony Dowell, and a *pas de deux* after the Awakening to the *Entr'acte* (No. 18). Although Ashton, and to a lesser extent de Valois, had contributed choreography to the 1946 production, these pieces had tended to be more in keeping with the Petipa idiom, or at least were believed to be rooted in the Russian tradition. His Vision Scene variation for Aurora, for example, was based on Violetta Elvin's recollections of the Bolshoi version; and early performances of Florestan and His Sisters credited Petipa for the Silver Fairy variation, although nowadays it is credited to Ashton (Clarke, 1955, 268; Royal Opera House Collections, 2012, [online]). However, the addition of the

Prince's solo and the Awakening *Pas de deux* mark a distinct choreomusical style, which stands out in contrast to Petipa's.

Ashton contributed other pieces to Wright's production, including:

- Aurora's Act II solo was unchanged from 1952.
- A solo for a seventh fairy, the Fairy of Joy, was added, using the Sapphire variation (No. 23 *variation* III) from the Jewels *pas de quatre* 'a fast moving solo of hops, *relevés*, *arabesques* and jumps with arms *en couronne*' (Williams, 1969, 26).
- The Garland Dance was changed to include men and other choreographic alterations were made.
- In the Gold and Silver *pas de trois*,[3] for two men and a woman, some of the choreography was unchanged from his Florestan and his Sisters, including the Silver variation, but the male duet at the end of the Introduction was new.

However, these were fairly minor contributions compared with the Prince's Act II solo and the Awakening *Pas de deux*. These two new pieces, combined with the smaller changes, put Ashton's mark on *The Sleeping Beauty* for the first time. A detailed analysis of these two dances is justified on this basis, and is provided in Sections 5.1.1 and 5.1.2 respectively.

Foldout 5.3 at the end of this chapter summarises Wright's production sequence, from which it is immediately apparent (from the amber colour-coding) that a number of sections of the music were moved to a different place in the score. This is in contrast to the previous two productions where, although the

[3] The *Pas de quatre* (No. 23), which has four variations: *La Fée-Or*, *La Fée-Argent*, *La Fée-Saphir*, and *La Fée-Diamant*, is known variously as The Jewel Fairies, Florestan and his Sisters, the Gold and Silver *pas de trois*, and the *Pas de sept*, depending upon the production.

score was edited, there was little reordering or repurposing of the music. This results mostly from Ashton's choice of music for the two new dances. The *Sarabande* (No. 29) had not been used in the earlier productions, so the music would likely have been new to most of the audience. It would not have been previously associated with a different dance, which could have made it less appealing to the audience. Similarly the *Entr'acte* (No. 18) was also new to the company's production, although Stravinsky's orchestration had been used by Diaghilev in 1921.

Wright's production also cut out several pieces in their entirety for the first time, to compensate for the time taken up by the additions to Act II. The most significant of these was the omission of the *Scène* (No. 5); instead Act I opens with the Garland Dance (No. 6). The narrative cue for the waltz, the King's forgiveness of the knitting ladies for bringing needles into the kingdom, is lost. Instead of a set-piece with a *raison-d'etre*, the Garland Dance became just a set-piece. It was also combined with the entrances of Aurora's four suitors, which critic Mary Clarke found to be distracting (Clarke, 1955, 237). In recognition of a poor decision, the *Scène* (No. 5) was reinstated in the next production, and has remained in place since.

In Act III the variation for Red Riding Hood (No. 26) was cut, leaving the White Cat (No. 24) as the only character-based dance.[4] Although cutting out dances from the *divertissements* offers a convenient way of shortening the production, and does not disrupt the tonal integrity of the score, it is important to maintain the balance of classical and character-based numbers, otherwise the variety implicit in their collective name is lost. It is the contrast between

[4] The character-based numbers are those entitled *Pas de caractère* in the score, that is *Le chat botte et la chatte blanche* (No. 24), and *Chaperon rouge et le Loup* (No. 26).

classical and character-based numbers that keeps the *divertissements* stimulating. In Wright's production there only remained the Gold and Silver *pas de trois*, the Bluebird *pas de deux*, and the White Cat. This, Goodwin said, and I agree, destroyed the balance of Act III, leaving a predominance of classical dances in the *divertissements* (Goodwin, 1969a, 47).

Wright's production was generally felt by the critics to have missed the mark. Williams felt that it had been 'reduced to an almost domestic scale', 'which runs contrary to the grand sweep of Tchaikovsky's score' (Williams, 1969, 24, 29). While Percival agreed in broad terms, he felt the production did help to expand the Prince's role, which was an important development for male dancers, particularly in *Sleeping Beauty*, which is dominated by roles for women (Percival, 1969, 32). Much of the criticism was directed at the costumes, specifically the longer tutus and pale colours (Dodd, 1969, 308). It was performed only twenty-three times, lastly in July 1972. It is significant, however, that Wright's production still remains in the repertoire of the Birmingham Royal Ballet, although with designs by Philip Prowse; Wright served as their Artistic Director from 1977 to 1995 (Birmingham Royal Ballet, 2017, [online]).

This production contains both evolution, in terms of the production sequence and revolution, in terms of Ashton's choreomusical style. Viewed with hindsight, it is apparent that the production was still evolving at this time, as the producers cut out parts of the score and added in others. The revolution was in adding two new dances, both to music unfamiliar to audiences of earlier productions, that were recognisable as Ashton's. Although some felt the contrast in styles was a 'rupture', in my view these additions provided another layer of excitement to the Royal Ballet's *Beauty*, which reflected his importance

to the history of the Royal Ballet. This view is justified through the analysis that follows.

5.1.1 Ashton: Prince's Act II Solo

The *Sarabande* (No. 29) had been used in Petipa's production as a quadrille for Turks, Americans, Romans, Persians, and Indians in the final act (Wiley, 1985, 188). Interpolated into the *Scène* (No. 14), after the hunting scene in Act II, Ashton used it for quite a different purpose, to emphasise the Prince's yearning for a different life. Created on Anthony Dowell, the critical response to it was mixed. Some felt the Prince's melancholy state of mind had been amply established already in Act II, and that the addition of a solo prior to meeting the Lilac Fairy was unnecessary; others, especially admirers of Dowell's lyrical style, felt it was a worthy addition (Williams, 1969, 27). The following analysis begins with a description of the musical structure, followed by a discussion of the choreographic structure and a close analysis of the dance.

Tchaikovsky's *Sarabande* (No. 29) follows the standard musical form for a sarabande of A A B B, although it has greater rhythmic complexity than, for example, the sarabande in Bach's *English Suite No. 2 in A minor (BWV 807),* the fourth movement. In 3/4 time, section A is stately but tinged with melancholy; the orchestration is in four voices: first violin, second violin, viola, and cello with double bass. Section B is more triumphant in mood, reflecting the addition of the brass and woodwind sections. Ashton had a different idea for the music he wanted for the Prince's solo. He enlisted the help of his conductor and colleague John Lanchbery who took bars 1-12 and 45-48, and transposed them from A minor to F minor to fit within the *Scène* (No. 14), to

create a piece which, without the counterbalance of the more extrovert section B, emphasises the sadness of Tchaikovsky's original section A.[5] The resulting 16-bar piece has the structure A B A A1, with each section being four bars in length. (Note that A and B here do not refer to Tchaikovsky's original sections A and B) (Jordan, 1993a, 45). It also no longer has the standard musical form for a sarabande of A A B B. The modifications made to the original piece were more significant than any changes made to the *Sleeping Beauty* score up to this point. Cutting the majority of the piece (bars 13-44) entirely changed the impression it gives. This was the first time such a radical departure from the original composition had been included. Surprisingly, this change seemed to go unnoticed by the critics; in the sources I consulted, there was not one comment about changes to the score.

The choreography marks a departure from the 'as Petipa' convention. Ashton's respect for Petipa's *Sleeping Beauty* is well known; indeed, he referenced it in his own choreography. The opening of *Birthday Offering* (1956) quotes the Prologue and hints at the fairy variations, and, more humorously, the piglet duet from *Tales of Beatrix Potter* (1970) includes a section from the Act III *pas de deux* (Morris, 2012, 10, 24, 63). While Jordan notes a 'tightening of the reins on formality and classical principles' in these additions to *Sleeping Beauty* in comparison with some of his other works, they are distinct from the Petipa style, more experimental in nature (Jordan, 2000, 200). The number of motif steps in the dance are simple and surprisingly few: *arabesques* (*à terre*, *en l'air*, from *développé*); *pas de bourrée*; *chassé*, *pirouette*s; and simple walking steps. According to Geraldine Morris, this is one of Ashton's stylistic traits; 'linking

[5] Ashton and Lanchbery collaborated on number of ballets beginning with *La Fille mal gardée* (1960) and ending with *A Month in the Country* (1976) (Jordan, 2000, 192).

steps and steps usually seen as little more than training exercises…often become major motifs in his dances' (Morris, 2012, 217). It is the numerous changes of direction and dynamic that make it such an intricate dance, and the relationship with the music challenges the dancer.

Ashton created the role for Dowell, one of eleven major roles choreographed for him by Ashton (Morris, 2012, 196). They were well suited to one another; Ashton's lyrical style was a good match with Dowell's fluidity of movement. In contrast with other male dancers of his era who emphasised speed and strength, Dowell was known for his agility, shape and line, and beauty in *adage* (The American Ballet Theater, 2007, [online]). The following analysis refers to performances by Dowell in 1969, David Wall (1978), Federico Bonelli (2008), and Vadim Muntagirov (2017) (Vernon, 1969, [TV Broadcast]; anon., 1978, [TV broadcast]; MacGibbon, 2008, [DVD]; anon., 2017c, [Digital file]).

The choreomusical form of the dance is shown in Figure 5.1. It can be seen in the first two rows that each piece of the musical structure of A B A A1 lasts for four bars. However that is where the regularity of the piece ends. The third row shows the length of each musical phrase which varies in length from half a bar to two and a half bars in duration. Only a few phrases of the music align with the bar line. This creates a piece of music which is unpredictable in nature, although variations of the first three phrases are repeated during the piece, which provides cohesion to the whole.

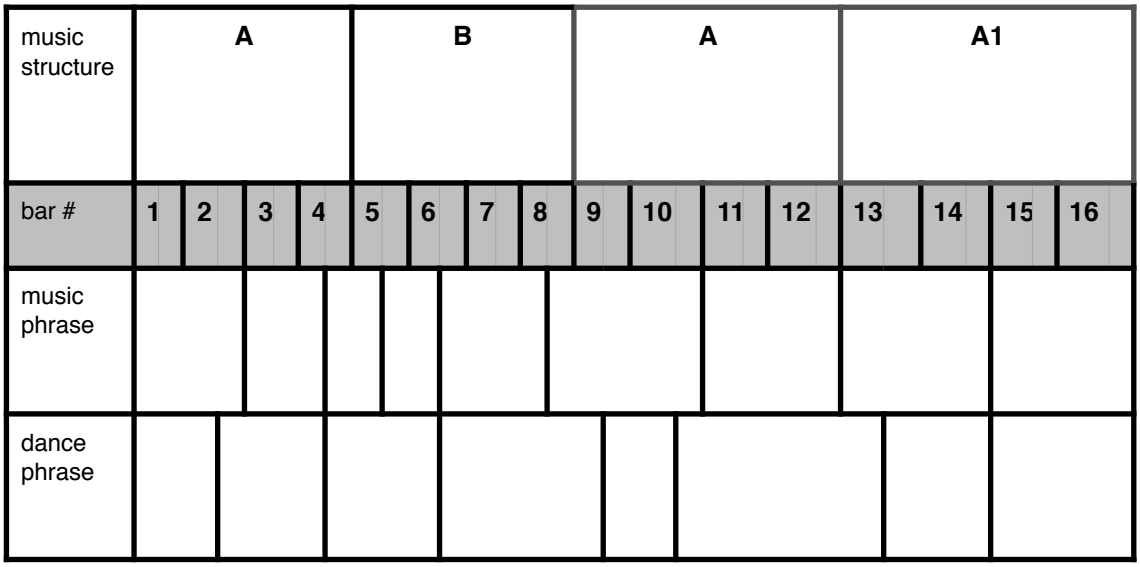

Figure 5.1 Choreomusical Form of *Sarabande* (No. 29 arr. Lanchbery)

The choreography can be thought of as layered upon the music creating an additional degree of complexity. The dance phrases, shown in the fourth row of Figure 5.1, are also irregular in length and rarely coincident with either the bar line or the musical phrase. As with the music, a sense of coherence is achieved in part by a variation of the opening phrase being repeated at the end. The result is a sense of independence between the music and the dance which is interspersed with occasional moments of connection between the two. There is an ever-changing relationship between the music and the dance; steps may reappear but not to the same music, and snatches of music sound familiar but the movement has changed. For example, in Dowell's performance, the opening phrase is: *développé, posé fondu* in *arabesque,* followed by a step back. The first time we see it the *posé* is on the strong downbeat of the bar and the step back is on the weaker second beat. The dance phrase repeats, but the second time, the *posé* is on the weaker third beat of bar 2 (although also at the end of a *crescendo*) and the step back is on the strong downbeat of bar 3 (Jordan, 1993a, 47) (Figure 5.2). Such rhythmic and dynamic changes are

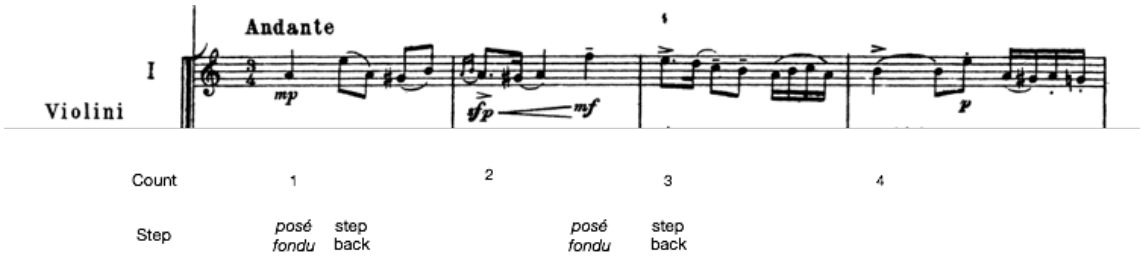

Figure 5.2 Change in position of motif step with respect to the musical accent (*Sarabande*)

typical of this piece. More generally, sudden contrasts in dynamic - such as a slow phrase followed by a rapid sequence of steps - are typical of Ashton's style (Morris, 2012, 196).

The continuous changing of direction, combined with turns both *en dehors* and *en dedans*, suggests changing emotions. Dowell's eyes are mostly cast down and his body rarely faces the audience, which lends an introspective mood to the dance. It is a private, meditative dance which gives a depth to the prince's personality that is often missing in traditional ballets. It does not follow the form of the 'classical' male solos either, which often use the diagonal of the stage for a series of fast turns. There is a slight nod to convention covering a circular path on the stage in bar 13, but instead of showy *grands jetés*, Dowell's *enchainement* is *sauté, posé, pas de bourrée*, but simplified and informal so that it becomes merely a small gallop step and most of it is danced with his back to the audience. There is one moment at the end of bar 14 where he raises his eyes to the audience which coincides with the apex of the melodic contour and a *crescendo* (Figure 5.3). From this moment of connection between music and dance, a sense of resolving the preceding conflict of feelings emerges. Dowell's expressiveness as the Prince was noted by Clarke,

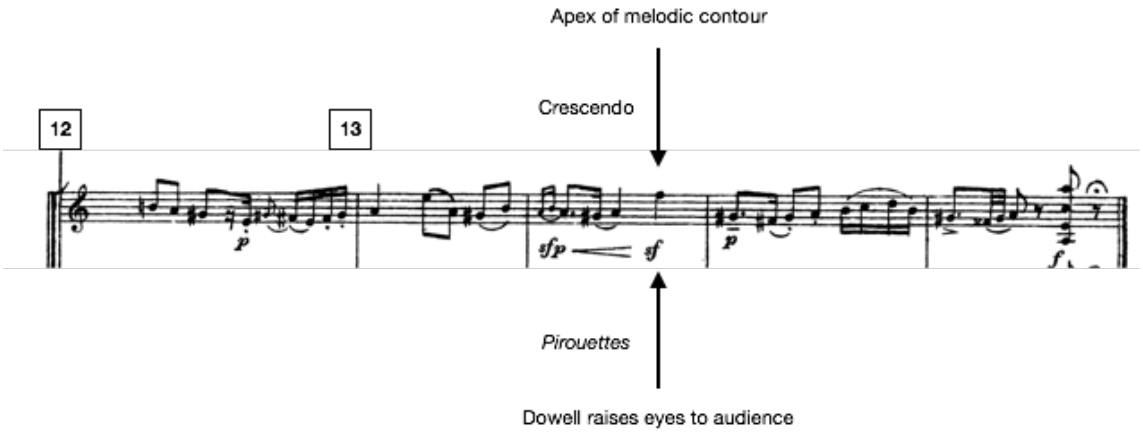

Figure 5.3 Connection of music and dance, and emerging meaning (*Sarabande*)

'He has matured into a personality of genuine, regal authority, sympathetic yet in command' (Clarke, 1969, 239).

The shortening, or clipping, of classroom steps occurs several times in the solo, and is another Ashton trait; 'he plays with all these [classroom] steps, clipping them, amplifying them, and altering the effort elements to create contrast' (Morris, 2012, 217). Studying a number of performances over the fifty years since the solo was first performed shows this to be one aspect that has changed. An example of this is the change of weight in the final bar which is not distinguishable as a specific step (Figure 5.4(a)). As early as the next production, this had become a formal *pas de chat* as shown in David Wall's interpretation from 1978 (Figure 5.4(b)). This is somewhat surprising since Ashton had only retired from the Royal Ballet eight years previously. The *pas de chat* has continued to be the preferred step since then, and is seen in performances by Federico Bonelli (2006), and Muntagirov (2017) (Figure 5.4(c)). This may be an example of where 'the *dance d'école* is not in itself the dance and [is] so very different from choreographed dance' (Morris, 2012, 217).

Figure 5.4 Bar 16: L to R (a) Dowell (1969), (b) Wall (1978) (c) Muntagirov (2017)

It is possible, though unlikely, that Ashton gave the *pas de chat* as an alternative version. It is also worth reiterating that the analysis is based on just one performance by each of the dancers that happened to be filmed. Other performances may have been subtly or significantly different (see Section 2.11).

There is however, a degree of openness to different timings available to the dancer to create his own interpretation. The parallel contours of music and dance may connect at different moments depending on the dancer, who may also differ from one performance to the next. To illustrate this, I have found those moments of connection for Dowell's performance in 1969 and compared them to Muntagirov's in 2017. Dowell's opening phrase is coupled to the music with the rhythmic interplay described above. At bar 4, the dance and music begin to separate, connecting again briefly on the downbeats of bars 5 and 6 with a deep *fondu* in *arabesque.* The *arabesque fondu* motif recurs at the end of bar 8, this time in a hopping turn, two sets of three hops to finish with a deep

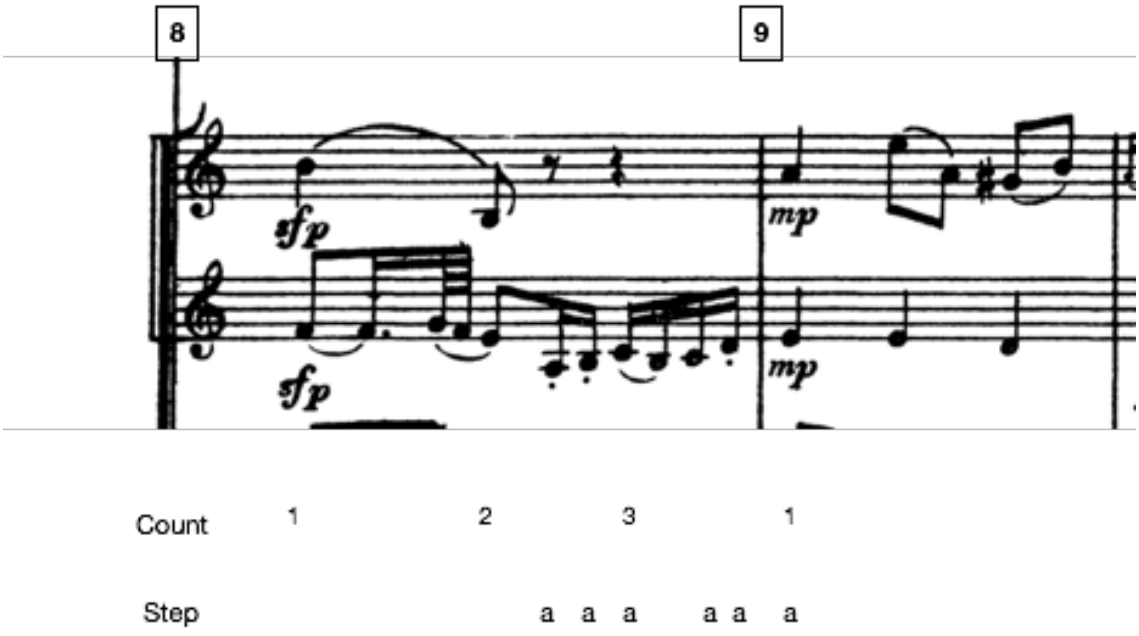

Figure 5.5 Bars 8 and 9: Step (a) is hop in *arabesque fondu*

plié on the downbeat of bar 9 (Figure 5.5). More than a momentary connection to the music, this short sequence of notes is given prominence.

From bar 9, Dowell's series of *développés* to *arabesque* are quite disconnected from the music, until the four-note semiquaver motif at the end of bar 12. Dowell's double *pirouette* is subtly timed to emphasise the first and third notes of the motif, creating a moment of music visualisation all the more powerful for its rarity; the music sounds as if it is being wound up by his turning body. He shows us the last beat of bar 14 too, with just a twist of his wrists forward, his arms in second position, and his eyes to the audience. The opening dance phrase repeats as the end approaches, bringing a sense of closure. The ending offers a choice to dancers; from a *relevé* in fifth, Dowell raises his leg to *arabesque* during the rest before the final note, and then steps forward on the final chord to finish on two feet. According to Dowell, this is not

the original ending he was taught, which was to maintain the balance on one leg, but is a valid alternative (Jordan, 1993a, 48).

Muntagirov was coached in this solo by Dowell as part of an Ashton Foundation masterclass (Foundation, 2016, [online]). His performance in 2017, however, offers us a different interpretation. Muntagirov's opening phrase has the same timing as Dowell's, although his extension is significantly higher in the *arabesque fondu* and his torso tilts forwards. He connects with the music at the same moments as Dowell: the deep *fondu* on the downbeats of bars 5,6 and 9; the double *pirouette* at the end of bar 12 (although he does not pause fractionally between the turns); and the turn of his wrists and momentary eye contact with the audience convey a sense of restlessness, at the end of bar 14. What distinguishes their performances is that Muntagirov maintains a connection with the music in between these points too. The moments of independence seen in Dowell's performance are not in Muntagirov's interpretation. His flowing movements are matched to the rhythmic changes in the melody. Where the synchronisation does not occur naturally, an additional movement is added to ensure it does; an extra *port de bras* has been added to bar 14, and a pronounced *dégagé* to second position follows the *pas de chat* in bar 16.

Jordan notes two things pertinent to this: firstly that in her own experience it was quite easy to mimic the music, especially if the movements are simplified; and secondly that the dancers Dowell has coached often find the musicality tricky (Jordan, 1993a, 48-49). She names Irek Mukhamedov, whose Russian training instills a different musical aesthetic, whereby the connection with the music is maintained (Jordan, 1993a, 48). Possibly the same holds true for

Muntagirov who was also trained in Russia; perhaps he feels more comfortable maintaining the connection between his body and the music. Of course, the tendency to create connections between music and dance may be a human propensity, rather than a Russian one. Krumhansl and Schenk suggested we have a tendency to perceive congruence between music and dance, and perhaps that tendency extends to dancers creating congruence (Krumhansl and Schenck, 1997) (see Section 2.7). The result is a lyrical and flowing feel which is comfortable to watch, but the stimulation generated by the parallel but independent contours of music and dance has been lost. Finally, Muntagirov chooses the original ending Dowell referred to: from a *relevé* in fifth, he raises his leg to *arabesque* on the final note, and holds the balance until the music ends, when he steps forward. Although he has no problem holding the balance, it does seem a showy pose, at odds with the contemplative mood of the dance. Dowell's ending in the recording analysed, on two feet and with eye cast down, reinforces the introspective mood of his performance.

In conclusion, the constant shifting of the relationship between the music and dance is characteristic of this solo; but the tricky timing means that dancers often alter the steps to find a phrasing that sits more readily with the music. Of all the performances analysed, Bonelli's was the most like Dowell's in terms of disconnecting and reconnecting his movements with the phrasing of the music. It must have come as a surprise when it first appeared in 1968, unfamiliar music in a style that contrasted with the Prince's preceding court dances. It has been included in every production since it first appeared. Apparently, the Royal Ballet was willing to broaden the choreographic style of their *Sleeping Beauty* production, and the *Sarabande* offers other advantages too. It provides an

additional solo for the male lead in a ballet dominated by female dancers; it offers a tribute to Ashton, underlining his contribution to *The Sleeping Beauty*; and finally it is a unique feature of the Royal Ballet version, not seen in other companies' productions. Sadly though, over its history, elements of the Ashton style have been lost to *dance d'école* steps, resulting in a dance that can appear more like an exercise, albeit beautifully executed.

5.1.2 Ashton: Awakening *Pas de deux*

Ashton also choreographed the dance that became known as the Awakening *Pas de deux* to the *Entr'acte* (No. 18). Although Diaghilev had used Stravinsky's orchestration of this piece, Tchaikovsky's orchestration had not been used in Petipa's production or in any of the Royal Ballet's versions to date. By 1968 the original orchestration was more widely available in the West, enabling Ashton to create a new dance to the violin solo originally composed for Leopold Auer, soloist to the Tzar. In the score, the *Entr'acte* immediately follows the *Panorama* (No. 17), but Ashton's *pas de deux* is later in Act II, just after the Awakening. The dance served to address one criticism often levelled at *The Sleeping Beauty* (also made by Matthew Bourne), that 'love at first sight' between the Prince and Aurora is not realistic. In Ashton's duet the pair 'discover their love for each other which will be celebrated in the last act' (Clarke, 1969, 238). Although Williams agreed that 'the lyricism of this *pas de deux* is not really in the Petipa idiom', he thought it an appropriate climax to the second act (Williams, 1969, 28). In any case, he argued, it is no more different to Petipa than Ivanov's Act II *adagio* in *Swan Lake* (Williams, 1969, 28). Croce disagreed, arguing that we know from the Vision Scene that the

couple are in love, and condemning the *pas de deux* as 'superfluous', and 'a rupture in style' (Croce, 1970, 20-21). On this issue, Jordan was in the same camp as Croce, but for a different reason, 'beautiful, but stylistically inappropriate for the ballet' (Jordan, 1993a, 43). In my view, a dance that is stylistically different from Petipa's does not necessarily mean that it is inappropriate for inclusion in the ballet. The character-based dances in Act III could be argued to be of a different style to the remainder of the ballet, yet they have been incorporated since the *Sleeping Beauty* premiere of 1890, and in other works of the ballet canon such as *The Nutcracker* and *Swan Lake*. The coherence of Tchaikovsky's score allows for dances of differing styles, and, in my opinion, Ashton's *pas de deux* adds a new perspective to Act II. It also develops the relationship between Aurora and the Prince which is otherwise left rather superficial. The *pas de deux* was omitted from the next production (MacMillan, 1973), reinstated by de Valois in 1977, then dropped from subsequent productions.

As with the *Sarabande*, Ashton took some liberties with the score, but not to such an extent. He decided to omit 11 bars (bars 57-67), the section of solo violin harmonics which is arguably the climax of the piece. It may be climactic from a musical perspective, but the frantic racing up and down of the triplets, eight sets per bar, interrupts the flow of the piece, which may have been his reason for excluding it.

Ashton created the *pas de deux* for Antoinette Sibley and Anthony Dowell; the following analysis is based on their performance in 1969 (Vernon, 1969, [TV Broadcast]). The first eighteen bars act as an introduction; Florimund lifts Aurora from her bed, and escorts her down the steps to the stage. She

stretches her arms to emphasise being roused from a long sleep and looks joyfully around, expressing her happiness to be awake. Beginning at bar 18, in an unconventional opening to a classical *pas de deux*, the couple walk side by side on the diagonal from the right upstage corner, Sibley with her hand resting on Dowell's shoulder. There is a brief pause to announce the motif in third *arabesque* before repeating the slow and graceful walks to the opposite diagonal. The prince and princess match each other step for step, conveying a message of equal partnership.

A new melody for the solo violin begins at bar 26; offbeat triplets pulse in the strings like a heartbeat. In this section, the choreography is more conventional. Sibley holds the third *arabesque* position as Dowell carries her, just above the ground, in a low gliding flight. The conventionality is short-lived though, the section ending with an extraordinary counterbalancing *arabesque* position (in bar 34 and repeated in bar 38), again conveying a mutual interdependence in their partnership (Figure 5.6). Traditionally in ballet, while a women's *arabesque* may be either unsupported, or supported by her partner, a man's *arabesque* is not supported by a woman. Ashton's mutually supporting *arabesque* goes against this convention, and it reads as though Aurora is supporting the Prince, at the same time as he supports her.[6]

In the next section, beginning at bar 38, the mood changes as Aurora gains in confidence. Sibley executes a series of *grands jetés*, reaching the apex of the trajectory on the downbeat of bar 40 (and again in bar 41), a common Ashton device, which is also the highest point of the melodic phrase, emphasising the moment of greatest height and conveying her self-belief

[6] Ashton incorporates a similar mutually supporting arabesque in the *pas de deux* for Oberon and Titania in *The Dream* (1964).

Figure 5.6 Counterbalanced *arabesque*, Sibley and Dowell (1969)

(Figure 5.7). In contrast, Dowell repeats the same *enchaînement* but delayed by two beats. The highest point of his *grand jeté* is in the breath between the second and third beats. The delay gives the impression that the Prince is chasing but never quite reaching Aurora, and the timing of his jumps between the melodic phrases makes it seem as if he is in the shadows of the music, partly hidden. In this section, Aurora is pulling ahead, more confident of her place in the world; the Prince, on the other hand, has been left behind and is pursuing his Princess once again.

As though he has something to prove, the following section (commencing at bar 43), a solo for the prince, is as Petipa-esque as anything we have seen so far. The offbeat pulsing of the strings suddenly changes to a single strong downbeat at the beginning of each bar, while the solo violin melody is unpredictable, with jagged pitch changes, and phrases accented at several points in the bar. Matching the virtuosity of the violin, Dowell's solo section

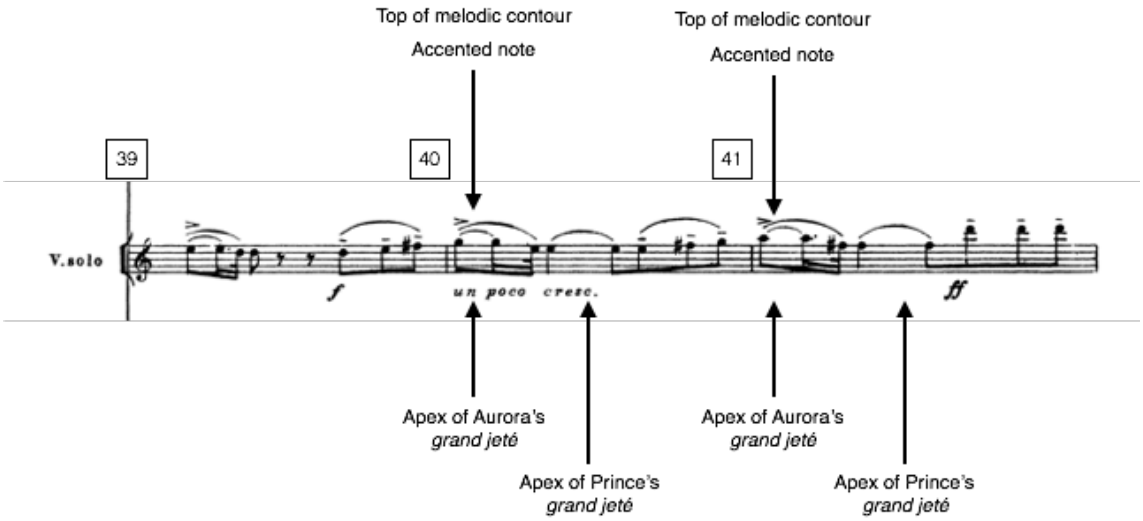

Figure 5.7 Bars 49-41 *Grands jetés,* Sibley and Dowell (1969)

consists of the *pirouettes* and *grand allegro* jumps that we expect to see in a Petipa male solo. Although matching the mood of the music, his movements are not connected to the music. Rather the movement and music follow parallel and independent contours, although the mood of both is virtuosic. At bar 48, the violin changes to gradually slowing oscillating scales. As the violin slows, Dowell's turns in second position synchronise with it, now establishing and securing a connection to the music.

As the solo ends, and the opening melody returns, Sibley walks to the centre of the stage to greet him. A short sequence of supported steps includes a set of four *sissonnes* in third *arabesque* for Aurora, each in a different direction to the preceding one (bar 68 and again at bar 70). The first *sissonne* lift is in time with the opening rest of the bar, so that the landing is on the opening note of the phrase, rather than the opening note of the bar (Figure 5.8). This emphasises the landing rather than the height of the jump. The *sissonne* sequence is a surprise: it marks an abrupt change in dynamic, being much faster than the steps that come before it; it is at odds with the lyrical melody.

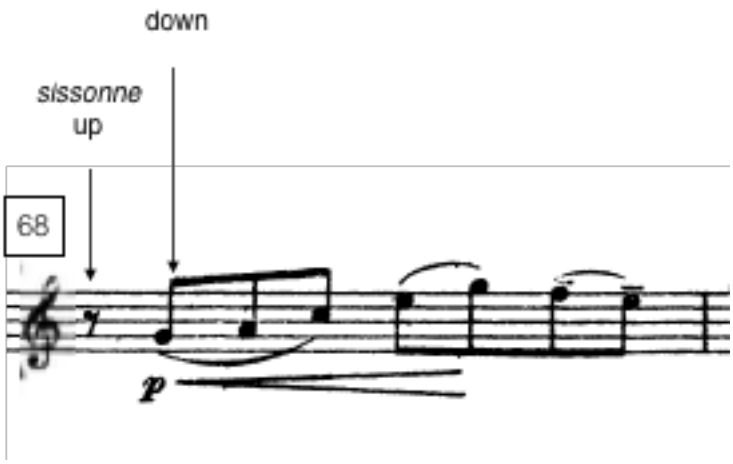

Figure 5.8 Downward emphasis of *sissonne* sequence, bar 68

Finally the couple repeat the opening series of walks side by side, the Prince has clearly passed whatever test was set for him and the parity between them is re-established.

In conclusion, this *pas de deux* shows some of the same Ashtonian traits seen in the *Sarabande* solo, namely, sudden changes in rhythm, dynamic and direction. There are experimental elements, too, such as the counterbalanced *arabesque* where each dancer relies on the other to achieve the position. As the above analysis shows, it is intriguing choreomusically; Ashton makes use of syncopation, emphasises jumps or landings depending on the desired effect, and at times allows the movement to happen independently of the music. It is not structured as a conventional *pas de deux* with solos for the male and female bookended by sections where they dance together. However it does reference the form of a Petipa *pas de deux* with the use of the stage diagonal, and a section of bravura dancing by the Prince.

The *pas de deux* clearly tells a story of the developing relationship between Aurora and the Prince. It gives substance to the conventional fairy tale approach of being woken by a kiss and living 'happily ever after' with nothing in

between. Ashton shows Aurora's growing confidence in herself and in the relationship, and the Prince's continuing conviction that she is the one for him. It gives an insight into some negotiation of power between the two - a behind the scenes view as it were.

It says something pertinent about the priorities and values of the Royal Ballet, not only about their *The Sleeping Beauty*, but also as a company, that the *Sarabande* solo was retained to become part of the tradition and not the Awakening *Pas de deux*. The argument that the *pas de deux* should be taken out on the basis of its Ashtonian style alone is not valid, since the solo section of bravura dancing by the prince can be identified more with the Petipa idiom than any part of the *Sarabande* solo. An alternative view, one taken by Croce, is that another *pas de deux* was superfluous (Croce, 1970, 21). Maintaining an Ashton contribution is demonstrably more important to the Royal Ballet than achieving a greater degree of authenticity to the 1946 production. The *Sarabande* solo also provides additional dancing for the Prince, although it can be argued that the solo section in the *pas de deux* does the same.

5.2 MacMillan Production (1973)

Kenneth MacMillan began his dancing career with the Sadler's Wells Theatre Ballet, and became the Royal Ballet's resident choreographer in 1965. He left London in 1966 to become director of the Berlin Opera Ballet where, believing that the classics were an essential part of the repertoire for a ballet company that wanted to be taken seriously, he staged *The Sleeping Beauty* in 1967 (Bland, 1968, 132). In 1970 MacMillan returned to Covent Garden as Artistic Director of the Royal Ballet. In his absence, Peter Wright's production of

The Sleeping Beauty had not proved popular with audiences, and MacMillan was asked to provide a new production sponsored by the American Friends of Covent Garden. Wright's production had been so disliked by audiences at the Metropolitan Opera House in New York, the American Friends were prepared to contribute to a new one (Parry, 2009, 419). The source of funding imposed a significant constraint on the designs; they had to be portable for touring. The original designs by Beni Montresor were rejected by MacMillan as being too garish and Peter Farmer was brought in to produce new designs in a matter of weeks for a premiere on 15 March 1973.

In terms of the score and choreography MacMillan had three previous versions to refer to:

- The 1946 production and its subsequent restagings until he left the Royal Ballet in 1966
- His own production for Berlin Opera Ballet in 1967
- The 1968 Wright production he inherited on his return to Covent Garden as Artistic Director.

He would also have wanted to make his own contribution to the production; according to Clement Crisp 'the whole staging is a reassertion of MacMillan's love and understanding of the classic tradition of which he is a product' (Crisp, 1973, 18). MacMillan's wife, Deborah MacMillan, who oversaw his subsequent production of *The Sleeping Beauty* for American Ballet Theatre in 1987, agreed:

> Kenneth believed *The Sleeping Beauty* to be the most important ballet in the classical repertoire. He grew up in The Royal Ballet on *The Sleeping Beauty* and he said he learned how to choreograph from it, how to build up to a *pas de deux* as a high point, the length of the *pas de deux* and solos and how to position it. He was inspired by the structure, and although he often chose not to use that structure in his own ballets, you could say it was his touchstone. He believed that if a

> company looks after *The Sleeping Beauty* it is looking after the art form of ballet.
>
> (MacMillan, 2012 [2005])

Recordings of MacMillan's production have proved impossible to find. Accounts of Royal Ballet broadcasts and commercial recordings do not include it and nor do his biographers' chronologies. The Royal Ballet film archive contains one stage rehearsal (archive reference no. 0074); although the piano can be heard fairly clearly, the picture is snowy and the dancers indiscernible. His productions for the Berlin Opera Ballet, American Ballet Theatre (1986), and English National Ballet (staged in 2005) are not available on commercial recordings or on video-sharing websites such as Youtube. Deborah MacMillan agreed to look for a recording, but none was forthcoming. Given the lack of available recordings, the changes to the score and choreography shown in Foldout 5.4 have been compiled primarily from: Royal Opera House Programmes; Goodwin's production sequence for the Berlin Opera Ballet production (Goodwin, 1969b, 18-20); and articles in *The Dancing Times* published in 1973 (Clarke, 1973a; 1973b).

In terms of choreographic contributions, the approach to MacMillan's production appears to have been one of 'take Ashton out and put MacMillan in'. Ashton's Garland Dance, Aurora's Vision Scene variation, and Gold and Silver *pas de trois* were all replaced with MacMillan's own versions. Ashton's Fairy of Joy was cut, as was his Awakening *Pas de deux*. The only pieces left that were credited to Ashton were the Prince's Act II solo, and the Silver variation (No. 23 *variation* II) in what became MacMillan's *Pas de sept*. It is not clear exactly what it was about the Wright production that the Americans so disliked that they were prepared to fund a new production. If it was the costumes, which had also

been criticised by the British critics, then why change so much of the choreography? If it was the new Ashton choreography, then why leave in the Prince's solo and take out the less significant Ashton additions? What is clear is that this production was stamped with MacMillan's identity, more than anyone else's other than Petipa (see visualisation in Foldout 5.2).

The production sequence was more like that of 1946 than Wright's production had been. The Prologue and Act I were almost the same as in 1946, apart from MacMillan's new Garland Dance (No. 6) (see Section 5.2.1). The *Scène* (No. 5) that preceded the Garland Dance was restored, which returned its reason for being. In Act II the game of Blind Man's Bluff (No. 11 *Colin-Maillard*) was also restored; there was enough time available for it with the Awakening *Pas de deux* omitted. MacMillan reset almost all of Act III; he made extensive changes to the *Polacca* (No. 22), the *coda* to the *Pas de deux* (No. 28), and the *Finale* (No. 30). He also replaced Ashton's Gold and Silver *pas de trois* with a Jewel Fairies *pas de sept* including a variation for the Lilac Fairy (Thorpe, 1985, 128; Vaughan, 1999, 492).[7] Finally, in place of Red Riding Hood, MacMillan created a solo Hop O' My Thumb for the diminutive Wayne Sleep to *Pas Berrichon* (No. 27), the first time this piece had been used in a Royal Ballet production. This served to redress the balance of classical and character-based *divertissements*.

Although MacMillan's production addressed many of the criticisms levelled at the previous one, its reception was lukewarm, and it was performed only fifteen times.[8] Since many of his changes to the choreography replaced Ashton's additions, it is possible that factors within the Royal Opera House's

[7] Ashton's variation for the Fairy of Joy in 1968 was also incorporated (No. 23 *variation* III).
[8] Vaughan thought the choreography 'off-kilter' (Vaughan, 1977, 81).

organisation were at play. According to Jann Parry in her biography of MacMillan, 'Ashton and his supporters considered the new *Sleeping Beauty* an unforgivable travesty' (Parry, 2009, 421). Deborah MacMillan quoted her husband in an interview with Zoe Anderson 'I've just been told that we are doing a new *Sleeping Beauty* and that Madam [de Valois] will be directing it. I am no longer Director of the Royal Ballet.'; his resignation followed shortly afterwards (Deborah MacMillan in (Anderson, 2006, 200)). In his defense, Macmillan's production was successful with other companies. His staging for American Ballet Theatre remained in their repertoire for eighteen years, and that for the English National Ballet in 2005 is still performed. Monica Mason offered a possible explanation; in her experience of dancing MacMillan's production, he encouraged a 'freer' approach to performing Petipa's choreography (Mason, 2018). By this time it is becoming apparent that *The Sleeping Beauty* serves as the company's custodian of classical technique, and perhaps an approach that differed from this strict standard was considered inappropriate.[9]

One of only two contributions by MacMillan to his production available for choreomusical analysis was his Garland Dance which was included in Dowell's 1994 production.[10] Therefore, the following section discusses this important ensemble dance and compares versions by MacMillan, Ashton, and Christopher Wheeldon.

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[9] Although it could be argued that any of the 'classical' works in the repertoire (*Swan Lake*, *Giselle* etc) are custodians of the Royal Ballet's ballet technique, Monica Mason's view was that *Sleeping Beauty* was the most important one (Mason, 2018). This may be attributable to the range of difficulty provided by its roles, making it suitable for dancers at all levels of the company hierarchy.

[10] The second is the Hop O' My Thumb (No. 27) variation which de Valois kept in her 1977 production.

5.2.1 The Garland Dance

The *Valse* (No. 6), affectionately known as the Garland Dance because of the garlands and baskets of flowers used by the dancers which dates from Petipa's version, is the major ensemble waltz in *The Sleeping Beauty* (Krasovskaya, 1972, 32). It has its counterparts in both *Swan Lake* (*Valse* (No. 2) for the Prince's birthday party in Act I), and *The Nutcracker* (*Valse des Fleurs* (No. 13) in Act II).[11] Petipa requested from Tchaikovsky 'a melodious waltz, the *corps de ballet* with large and small hoops of flowers which they prepared for Aurora's name-day', which left the composer free rein in its realisation (Wiley, 1985, 355). The piece is in the key of B flat major, and a lively *allegro* in *tempo*. Following an introduction of thirty-six bars, the main body of the waltz is made up of a number of repeating sections which readily lend themselves to being shortened, a structural feature that the Royal Ballet has used in all their productions.

Petipa's choreography was based on the concept of floor patterns created by the dancers; 'Its composition repeated that of many of Petipa's previous ensembles. All was subordinated to the strict symmetry of lines - passing, diverging, crossing and being driven in large and small spirals' (Krasovskaya, 1972, 32). The same concept of complex interacting patterns has been retained in the Royal Ballet's *Beauty*, albeit in different ways and by a number of choreographers. Despite the changes, the Garland Dance is instantly recognisable by the characteristic half-hoops of flowers carried by the dancers,

[11] The theme song of Disney's *Sleeping Beauty* (1959), *Once upon a Dream*, was based on the Garland Waltz. Transposed to a minor key, making it sound 'disturbingly Gothic', the Garland Waltz was also used in the film *Malificent* (2014), Disney's prequel of Carabosse's backstory (Hammond, 2017, 8).

the intricate lines and patterns, and the lilting 3/4 rhythm of the music (although closer analysis also reveals a section in duple time). It has been in all the Royal Ballet productions and can be considered a part of the tradition.

In 1939, Sergeyev's staging was for twelve couples. When the War took its toll on the number of male dancers available, adjustments were made to the choreography. In 1940, the number of dancing couples was reduced to ten and in 1941 the waltz was dropped entirely (Royal Opera House Collections, 2012). In 1946, Ashton rechoreographed the Garland Dance for twelve women. Each dancer held a half-hoop twined with flowers and leaves which was raised and lowered and exchanged with other dancers as they created a range of patterns (Richardson, 1946, 276) (Figure 5.9). The *Times* critic considered it 'not quite tidy', but may have been referring to the dancing rather than the choreography (anon, 1946).

Figure 5.9 The Garland Dance, members of the Sadler's Wells Ballet (1946)

The Producer's Showcase recording (1955) contained a shortened version of Ashton's 1946 Garland Dance, constrained as it was by overall length of time. By 1968 there were once again enough men available to stage a dance with couples, but no recording of this version is available. MacMillan's waltz was choreographed for eight couples and staged in his production of 1973, and again by Dowell in 1994. In between these two productions was that of de Valois in 1977. As part of an attempt to recreate the success of the 1946 production, Ashton's Garland Dance for that production was reinstated. When, in 2006, the Royal Ballet tried again to bring back the ethos of 1946, one would have expected that Ashton's Garland Dance would have been reinstated too. However the decision was made to let Christopher Wheeldon cut his teeth on a large ensemble dance prior to his full length ballet *Alice in Wonderland* (2010), which also has a waltz in the Tchaikovsky ballet style,[12] and also to cement his relationship with the company (Mason, 2018). Wheeldon's Garland Dance is for eight couples, each carrying a hoop, plus four additional women who each carry a length of floral garland.

Within the recordings available, there are three distinct versions of the Garland Dance, one each by Ashton (1977 production),[13] MacMillan (1994 production), and Wheeldon (2006 production) (anon., 1978, [TV broadcast]; MacGibbon, 2008, [DVD]; Alvarez Rilla, 2009 [1994], [DVD]). These recordings offer a suitable case study for the energy method discussed in Section 2.8, as a way of investigating the differing music and dance relationships for each

[12]The Flower Waltz, composed by Joby Talbot, is associated thematically with the garden Alice is trying to reach. 'Whenever Alice hears the Flower Waltz, she knows she should head towards it. Sometimes she thinks she's there, sometimes she's so close but gets lost and finally, when she arrives, we hear the Flower Waltz in its entirety as the culmination of a journey' (Talbot in (Snelson, 2014 [online])).

[13] Ashton's Garland Dance is further shortened by 72 bars in the Producer's Showcase (1955) recording.

choreographer. All three recordings use the same score - bars 1 to 192 and bars 261 to 297, which is made up of four different repeating eight-bar phrases (Table 5.1).

Table 5.1 Musical Structure of the Garland Dance

Musical Structure	Bar numbers	Music Notes
Introduction	1-40 (40)	3/4 *Allegro (Tempo di valse)* Introduction
A A	41-72 (32)	2 repeats of A, characteristic three-count lilting rhythm
B B B B	73-108 (36)	4 repeats of phrase B 8 bars, change in rhythm, brass on downbeat of each bar
A1 A1	109-143 (35)	2 repeats of A1, A with addition of syncopated flute motif, further development on last repeat, transition
C C C C	144- 176 (33)	4 repeats of C 8 bars, campanella
A	177-192 (16)	A returns for one repeat
	193-260 (68)	Cut
A1	261-268 (8)	A1 returns 8 bars only
D	269-297 (29)	Final section

Using the method described in Section 2.8 and the musical parameters listed in Table 2.6, a graph of the changes in energy level during the Garland Dance attributable to motifs, phrases, rhythm, orchestration, and dynamics was created (Figure 5.10). For instance, the increase in dynamics that accompanies sections B and D results in a corresponding rise in energy level. The horizontal axis is labelled with the musical structure from Table 5.1, which is easier to follow than bar number; the vertical axis represents the energy level of the music in a relative sense, and is not intended to be a numerical scale. The graph shows that the musical energy starts out quite low at the beginning of the piece with two repetitions of the first phrase A. It increases abruptly with the opening of the second phrase B, which marks a change in rhythm,

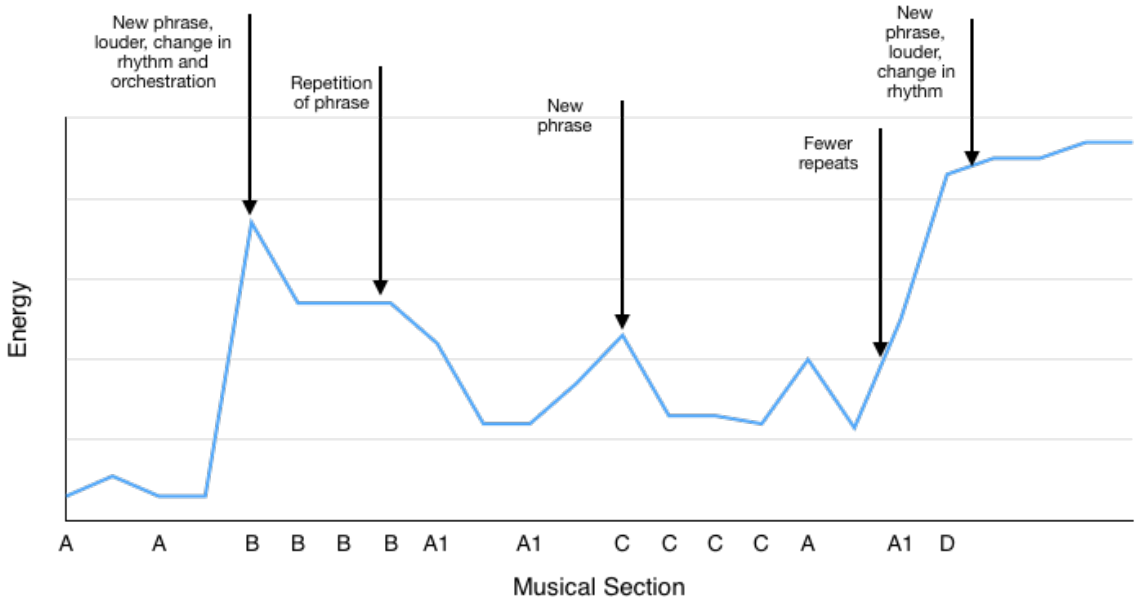

Figure 5.10 Musical Energy of the Garland Dance

orchestration, and dynamics. There is a lull in energy with the return of the now-familiar A1, distinguishable from A by the addition of a flute part. A new phrase C creates excitement and an increase in energy, which then drops off as it is repeated three more times. From this low point, the energy begins to build towards the end of the piece; familiar phrases recur but are shortened, a new phrase D is presented, and the loudness increases. The end of the piece marks its highest energy level.

Then, using the dance parameters listed in Table 2.7, a graph of the changes in energy level during each version of the Garland Dance attributable to numbers of dancers, rhythm, complexity of steps, jumps, and turns was created (Figures 5.11, 5.13, and 5.14 show the graphs of music and dance energy for each version, Figure 5.15 shows all three dance versions on one graph for comparison, and Figure 5.16 shows the combined music and dance energy for all three versions).

Ashton's version of the Garland Dance for this analysis was taken from the 1977 production and is danced by twelve women. The first feature that stands out in the dance energy contour is the degree of fluctuation between high and low energy; there are three peaks of energy, and corresponding troughs, before the energy rises in conjunction with that of the music at the end of the piece (Figure 5.11). The second feature that is apparent from the energy contour, which was not immediately apparent to me in watching the dance, was that the choreography was often against the music in the sense that higher energy sections of the choreography corresponded to lulls in energy in the music and *vice versa* (bars 109-143 and 160-176, for example). Ashton used changing formations of his twelve dancers to create constant stimulation; from rows, to rotating wheels, to counter-rotating concentric circles. Within these formations, the dancers were often performing two or more step sequences, providing an

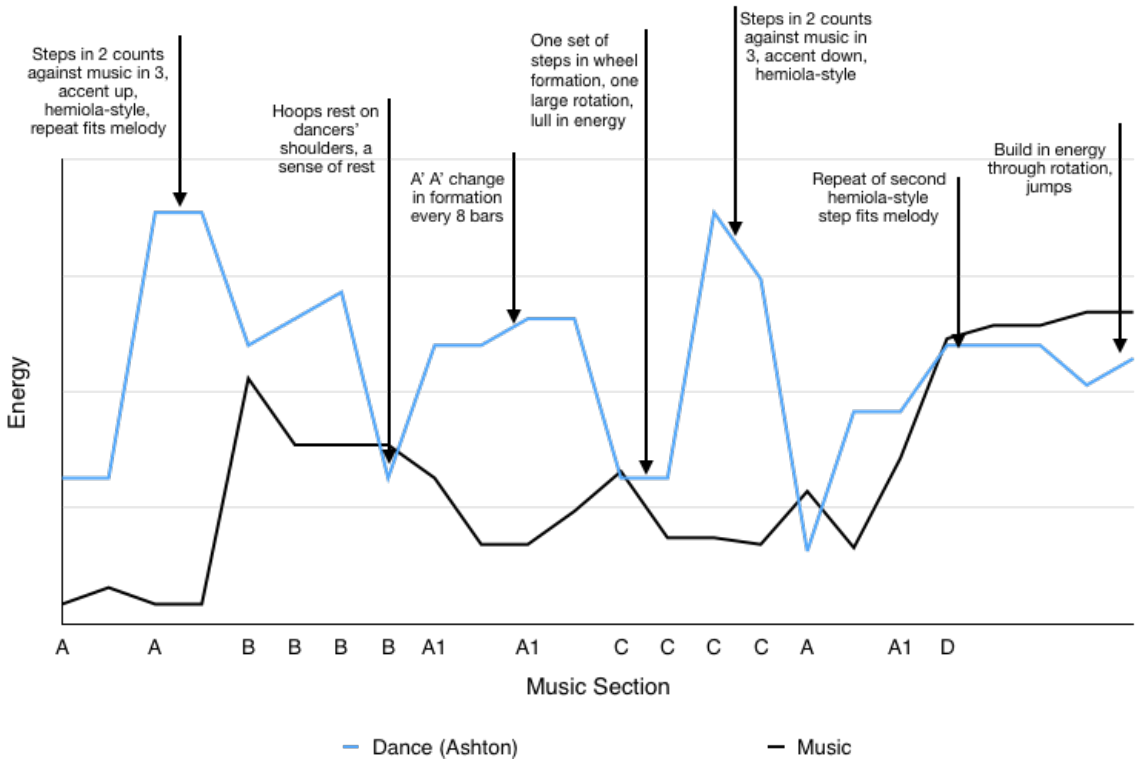

Figure 5.11 Music and Dance Energy of Ashton's Garland Dance

additional layer of complexity. On two occasions Ashton used step sequences based on counts of two; on the first appearance of the sequence it stood out against the triple meter of the music, in the style of a hemiola. On the second appearance, it matched the timing of the melodic contour. The first example occurs from bar 57 to 60, *posé retiré devant* (1), *coupé* (2), repeat (3 4), *entrechat trois derrière* (5 6), and repeat on the other side. It is repeated from bar 65 to 68 where it fits the melody (Jordan, 2000, 228-229) (Figure 5.12). The second hemiola-style step is from bars 160-164 where it stands out against the music and from bars 269-272 where it fits the melodic rhythm. These points of

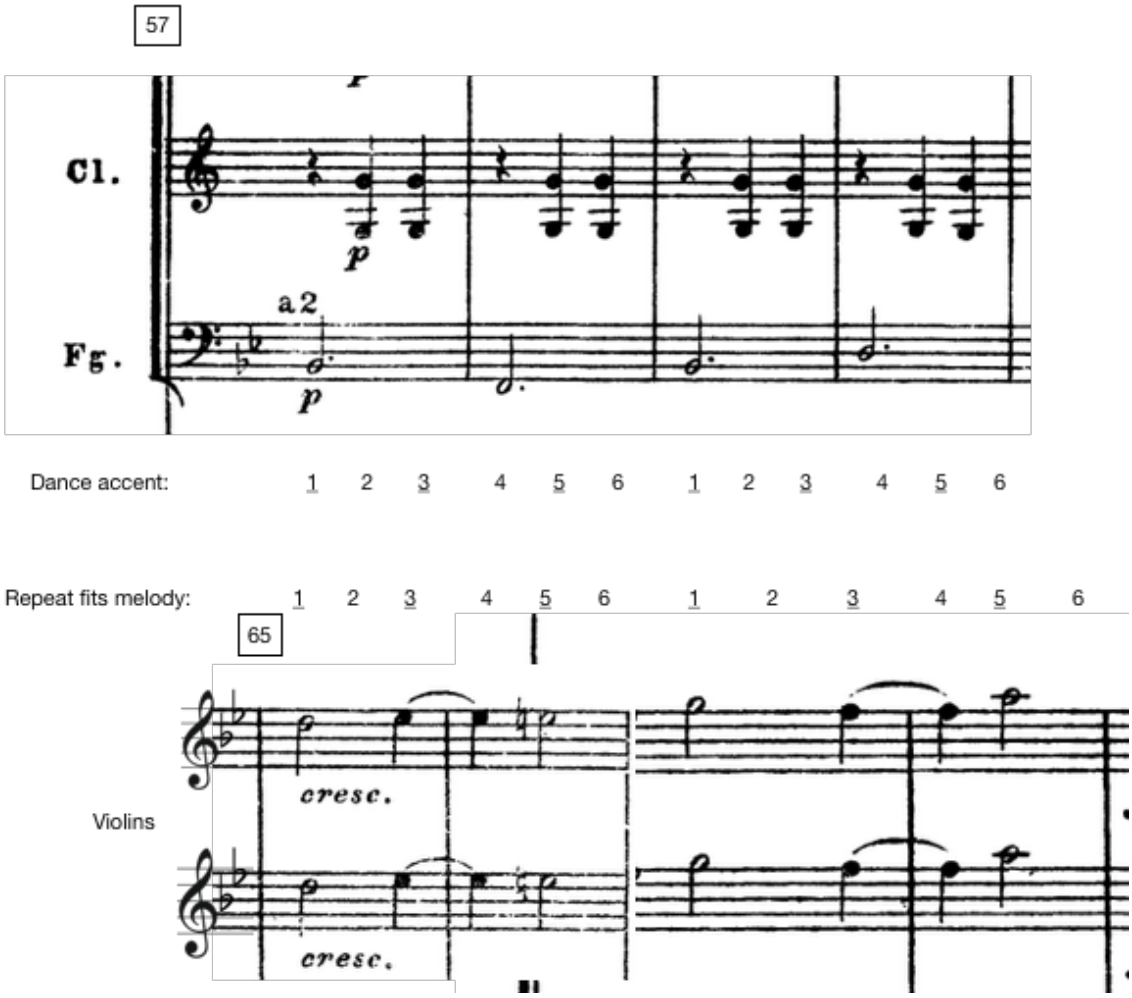

Figure 5.12 Rhythmic Interplay in Ashton's Garland Dance (bars 57-60 and 65-68)

rhythmic juxtaposition provided yet another level of complexity not seen in the other two versions.

MacMillan's version of the Garland Dance was used in the 1973 and 1994 productions. Choreographed for eight couples, rather than twelve individual dancers, it offered the possibility of movements specifically for couples to add a different perspective. Of the three versions, MacMillan's maintained a higher overall level of energy, although there was a dip in energy in accordance with the music in the middle section, before both the music and dance increased in energy to the end of the piece (Figure 5.13). MacMillan kept the energy level high by creating patterns of circles of couples dancing within larger circles of groups of couples; men executing sequences of *grand allegro*; and changes in level from kneeling to standing. Overall, MacMillan's version was higher in

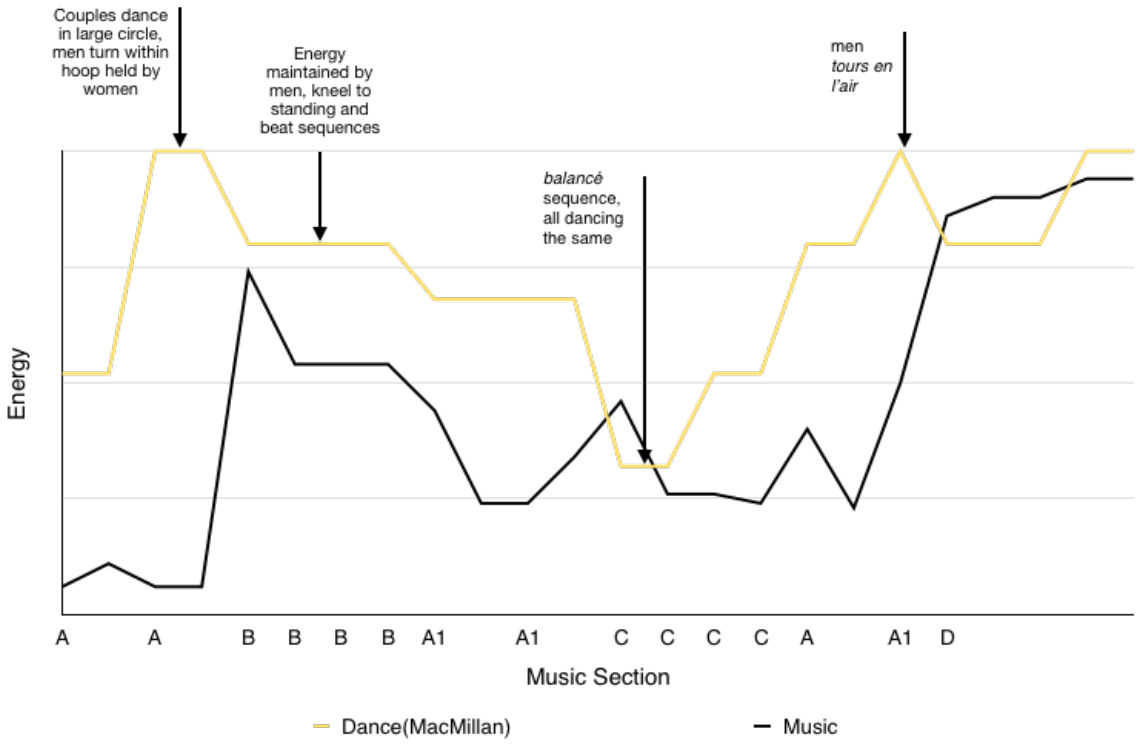

Figure 5.13 Music and Dance Energy of MacMillan's Garland Dance

energy than Ashton's; there was always something new to see and the men added a significant amount to the level of energy. However, there was less light and shade than in Ashton's version, nor was there the same level of rhythmic intricacy.

Wheeldon's version had eight couples and four additional women carrying floral garlands rather than hoops. With more dancers, it had the potential to be higher in energy than the other two interpretations, but in fact it was the most sedate of them all. The energy contour is fairly static, with little variation over the piece apart from an increase towards the end (Figure 5.14). His version was based more on static poses, often of two or three dancers making circular patterns with their hoops, than on sequences of steps.

Finally, consider the combined music and dance energy profile of the three versions (Figure 5.16). Adding the musical energy to each of the dance

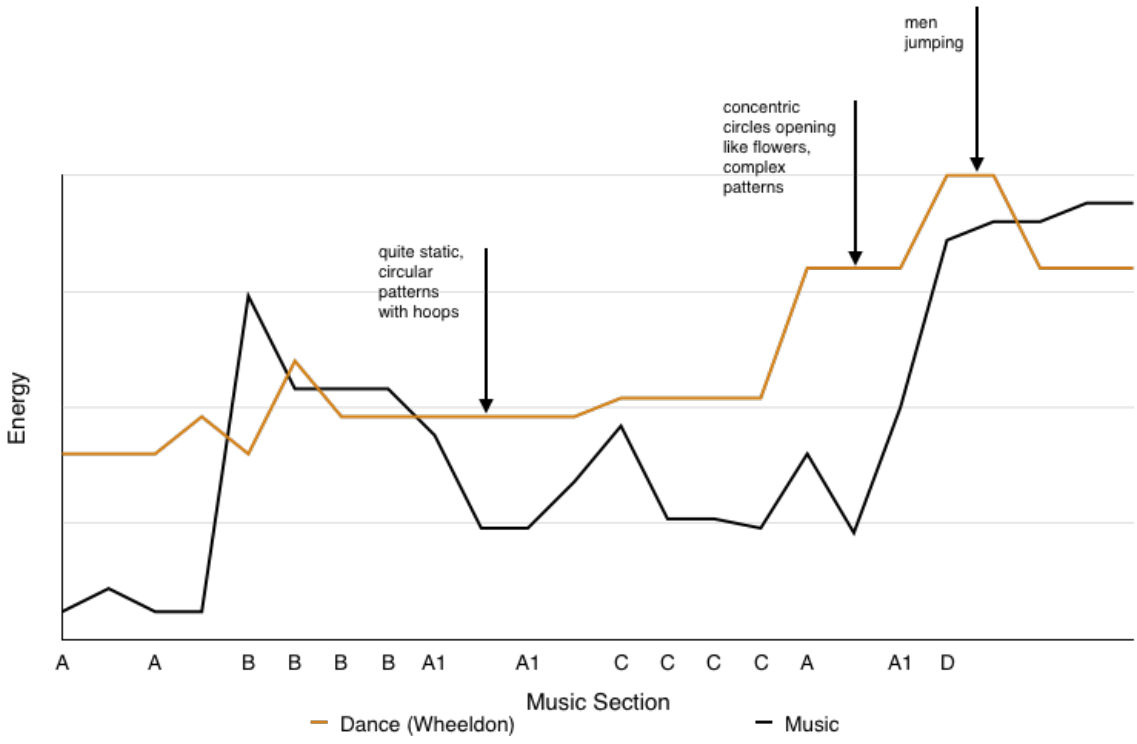

Figure 5.14 Music and Dance Energy of Wheeldon's Garland Dance

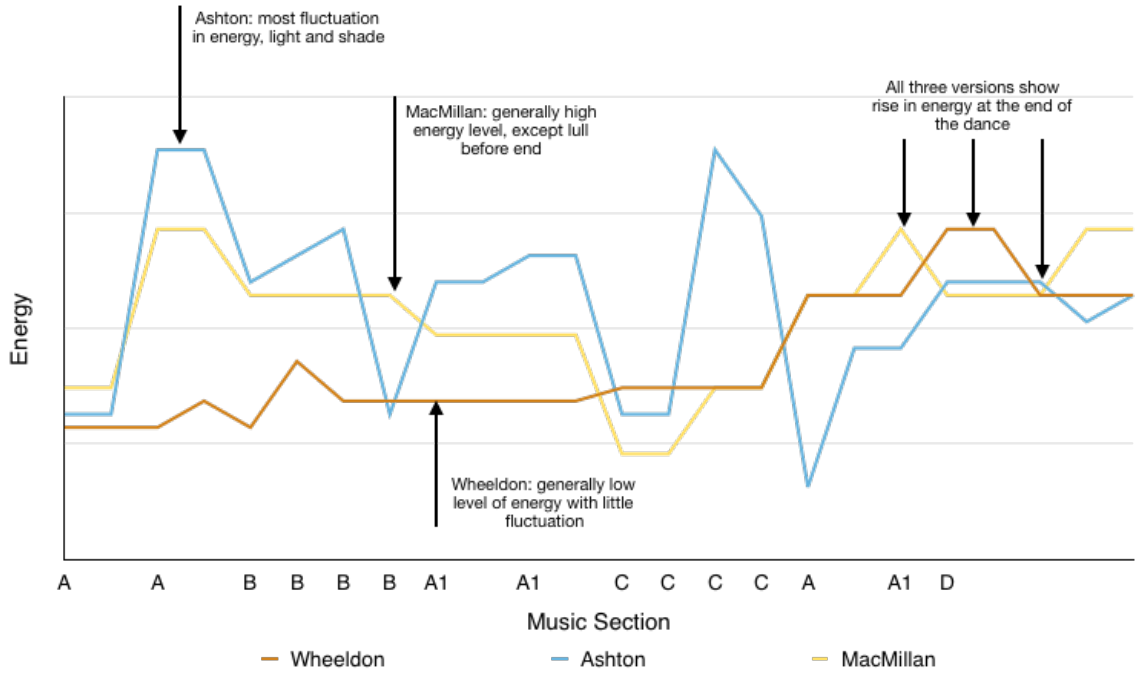

Figure 5.15 Dance Energy of Three Versions of the Garland Dance

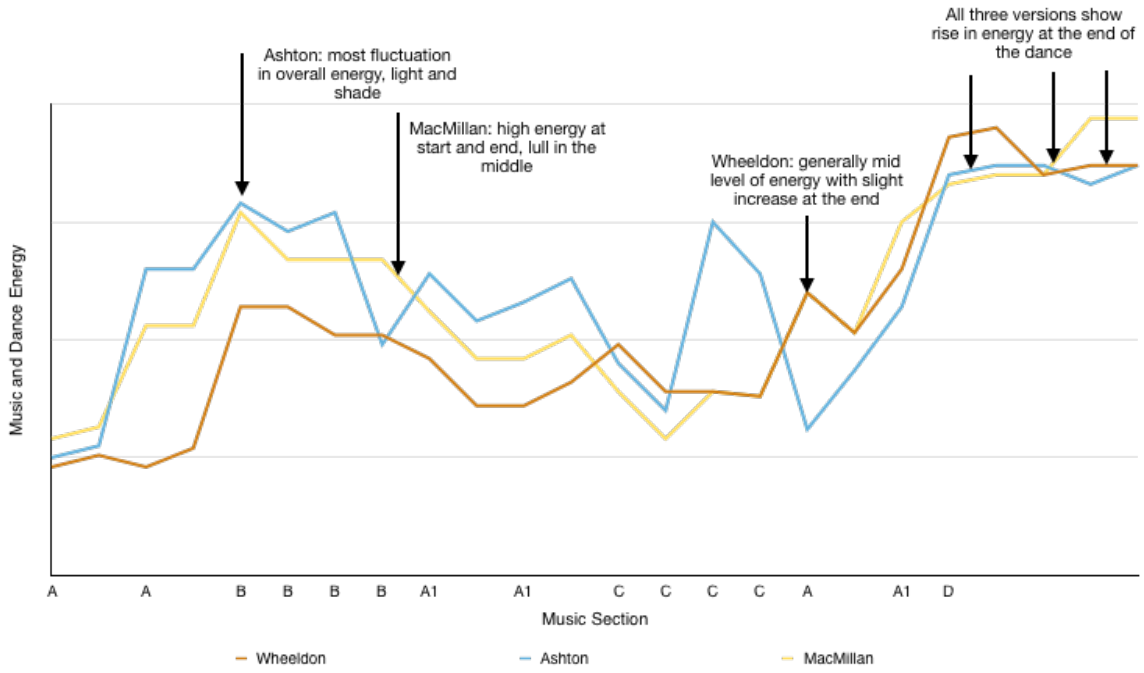

Figure 5.16 Combined Music and Dance Energy of Three Versions of the Garland Dance

versions serves to dilute the differences between them. All three versions show an increase in overall energy with the appearance of phrase B, followed by a slight lull, before rising again at the end of the dance. Although the combined profile accentuates the similarities, it can still be seen that:

- Ashton's version has the most light and shade, as illustrated by the most fluctuation in energy
- MacMillan's version is consistently high in energy except for a lull before the end
- Wheeldon's version is consistently lower in energy than the other two, though it increases towards the end.

In conclusion, the Garland Dance is clearly a part of the Royal Ballet tradition. It has always been a part of the production, and the same parts of the score have been used since at least the 1960s. The hoops have been used in all versions, although not always the garlands. It is customary to have a large number of dancers (from twelve to twenty), who may be couples or all women; versions with men have been more popular in recent years. This dance offers an opportunity for a less experienced choreographer to tackle a piece with a large number of dancers. Ashton's interpretation was the most sophisticated of the three analysed with the greatest number of layers of complexity: first through geometry of floor patterns; second through the choreographed step sequences, and finally through rhythmic interplay with the music (Figure 5.15). Ashton's variation had the most light and shade of all the versions, resulting from the fluctuating energy. Using these choreographic techniques, he created the most thought-provoking of the three versions, and with the fewest dancers. MacMillan's interpretation was the most 'high energy'; the *grand allegro*

sequences for the men added a degree of exuberance not seen in the other two (Figure 5.15). These qualities made it the most exhilarating of the three versions to watch, although it is less complex than Ashton's. Wheeldon's version was complex in its patterns, both on the floor and with the hoops, but was quite static in terms of the dancing. It had the least variation in energy of all three versions (Figure 5.15).

5.3 De Valois Production (1977)

In 1977, with MacMillan still at the helm of the Royal Ballet, a new *Sleeping Beauty* was proposed with a recreation of Messel's designs, by David Walker, that had proved so popular after the war. MacMillan disagreed with the decision but was overruled by the Director of the Royal Opera House, John Tooley, and the Ballet Sub-Committee. The production was managed by de Valois, aged almost eighty, and Ashton, a decision that undermined Macmillan's own staging (Parry, 2009, 467). Parry's view is supported by the changes to the choreography; the only MacMillan piece kept was Wayne Sleep's solo Hop o' my Thumb. De Valois intended to return to the ethos of the 1939 and 1946 productions, to re-establish *Beauty* as she had originally intended. 'We must get it right', she reportedly said, referring to the previous two productions that had fallen short of the desired success (de Valois in (Gray, 2008, 62)).

It is at this point in the company's history that it begins to become apparent to me how important *Sleeping Beauty* is to the Royal Ballet. It is the work in the repertoire that safeguards the company's values towards music and classical ballet: the classical technique, the preservation of mime, the understanding and appreciation of music and its phrasing (instilled by Constant

Lambert). If it was felt that Wright's and MacMillan's productions had veered away from these in any sense, then de Valois, and the company management, were duty bound to bring the work back on course. Such was the feeling that prompted de Valois and Ashton to be recalled from semi-retirement to mount a new production.

The reality was somewhat different; the production which premiered on 14 October 1977 was not an exact replica of the 1946 one, but a blend of the choreography from those first productions, with the addition of Ashton's 1968 contributions, the Prince's solo and Awakening *Pas de deux* in Act II. Ashton's Garland Dance for twelve women was reinstated, as was Aurora's Vision Scene variation from 1952. Florestan and his Sisters was also included with the second female variation that of the Fairy of Joy from the 1968 production (No. 23 *variation* III) (Vaughan, 1999, 492). Changes to the score and choreography are shown in Foldout 5.5 at the end of the chapter, which was compiled primarily from a recording of the BBC broadcast in December 1978 (anon., 1978, [TV broadcast]). By this time, the Three Ivans (No. 28 *Coda*) which de Valois reinstated, although it had not been seen since before 1968, had been removed again in favour of the *Pas de deux Coda* (Vaughan, 1977, 84). Although many critics felt the Awakening *Pas de deux* did not belong, as it was so clearly in Ashton's style and did not fit with that of Petipa, this production remained in the repertoire until 1993, a longevity only surpassed by the 1946 production (Clarke, 1977, 142; Vaughan, 1977, 84).

5.4 Dowell Production (1994)

Dowell's new production in 1994 illustrates both the importance and the influence of American audiences on the company's *Sleeping Beauty*. Unusually, two tours of the USA were scheduled for 1994 and a major new attraction was required. The success of the 1946 production in America had been so great, that it was not until the 1960s when an American tour opened with a ballet other than *Sleeping Beauty*. Finance played a part too, and the American Friends of Covent Garden sponsored the production. Even more unusually, the production was given its first performance, not at the Royal Opera House, but at the Kennedy Center in Washington DC. According to Clarke, Dowell had said he would 'respect the choreography and that any surprises might be in the décor' (Clarke, 1994a, 813). The décor and costumes by Maria Bjornson were a surprise to many, the anti-classical, vertiginous set for the Prologue with its off-kilter columns and windows were in sharp contrast to previous designs.

Dowell did respect the choreography, even consulting the Stepanov notation in places under the guidance of Wiley, to restore a more authentic version (Vaughan, 2003, 21).[14] However there were also choreographic contributions from MacMillan, Ashton, and Dowell himself. Ashton's Prince's solo was kept. By now it had been in every production since 1968, but the Awakening *Pas de deux* was omitted.

In this production, Dowell played the role of Carabosse himself, and restaged several of the scenes where she appeared. There was a new dance for Carabosse and the rats in the Prologue where the rats performed break-

[14] Wiley was unable to recall the specifics of his consultation with Dowell (Wiley, email, 2018).

dancing style moves on the floor while passing the spindle from one to the other in an imitation of a loom. The choreography required accurate timing. A feature of this production only, Carabosse was also one of the knitters in the opening scene of Act II, which served to remind us that she was looking for a way to hurt Aurora.

The production sequence, shown in Foldout 5.6, has become much more stable by this time (Clarke, 1994b). The Prologue and Act I are essentially the same as that for 1946, with the exception of which Garland Dance is used. In Act II, the only marked difference from 1946 is Ashton's Prince's solo. The final act continued to be the place where producers altered the choice of *divertissements*, or made small changes to the Jewel *pas de quatre*. In this case Dowell staged a dance for three women and one man, providing new choreography for the *Introduction* and the *Coda* (No. 25). He also modified the mazurka which opens Act III (No. 30 *Finale*), providing each of the characters from the *divertissements* with their own entrance.

5.5 Makarova Production (2003)

The year 2003 finds the Royal Ballet under the stewardship of Australian Ross Stretton. He succeeded Dowell as Artistic Director in 2001, and he commissioned Natalia Makarova (b 1940) to stage a new production of *The Sleeping Beauty* which premiered on 8 March 2003. A former Kirov dancer, Makarova's experience of *The Sleeping Beauty* was primarily the version staged by Konstantin Sergeyev in 1952, based on Lopukhov's 1922 version of Petipa's original (Mason in (Dowler, 2006, 13)). It is to this version that she turned for her own staging; the choreographers credited are Lopukhov, K.

Sergeyev, and Makarova herself (Royal Opera House Collections, 2012, [online]). The contributions previously made by British choreographers were not included. 'What, you may ask, has this to do with the Royal Ballet's tradition of *The Sleeping Beauty*? The answer is, not much', wrote Vaughan in his review (Vaughan, 2003, 22). Later, when Monica Mason had taken the helm at the Royal Ballet, she reinforced Vaughan's opinion; 'despite the fact that there were many things we admired in Natasha's [Makarova] version, which *was essentially a Kirov production* [my emphasis], we all felt that much of what we had grown up with had been lost' (Mason in (Dowler, 2006, 13)). It is clear to me that, although this was a *Sleeping Beauty* performed by the Royal Ballet, it was not created with the heritage of the previous productions in mind. It cannot be considered part of the Royal Ballet tradition, and it will not be analysed further.

Makarova's production was essentially the same as K. Sergeyev's version for the Kirov that was replaced by the 1890 reconstruction in 1999, then later reinstated. However, although the production was different from the one they were familiar with, the Royal Ballet dancers still benefited from the experience of performing it. As Vaughan noted, with respect to *The Sleeping Beauty* in general, not Makarova's production specifically:

> *The Sleeping Beauty* has an importance over and above its obvious value as a work beloved by audiences for its music, its spectacle, and the endless variety and beauty of its dances, an importance that lies in its function in the continuing development of the dancers as they move up from the *corps de ballet* through the *coryphée* and soloist ranks into the principal roles.
>
> (Vaughan, 1977, 81)

In addition to the dancers in the lower ranks of the company, this production saw the development of several dancers in the role of Aurora, including Darcey Bussell, Alina Cojocaru, and Tamaro Rojo (anon., 2003, 19).

5.6 Mason and Newton Production (2006)

When Monica Mason (b. 1941) became Artistic Director of the Royal Ballet in 2002, she decided to produce a new version of *The Sleeping Beauty*, one that aimed to 'bring back the glories of 1946' (Vaughan, 2006, 15). With the 75th anniversary of the company, and the 60th anniversary of the re-opening of the Opera House approaching, the Board decided that 2006 was the year for a new production (Dowler, 2006, 13). Mason's approach to staging the production was that, while she wanted to 'bring back the glories of 1946', it was vital to keep the work 'living' and not 'set in aspic' (Mason, 2018, [interview]). In her description of the director's choices and restrictions, she named the three-hour time limit as a non-negotiable constraint, so that, if a piece of choreography was added to the production, another piece would have to be removed (Mason, 2018, [interview]).

Mason's priority was to improve Act II, an area where she felt the Messel designs of 1946 had not been as strong as in the rest of the productions. She had a vision of a 'leafy, magical' *Panorama* (No.17) to 'some of the most beautiful music in the world' (Mason, 2018, [interview]). Farmer's designs for the Lilac Fairy's boat, which makes a wide sweeping curve across the stage through dangling boughs and mist, achieved this. The critics' response was positive, and Dougill's is representative:

> Peter Farmer, one of the most reliable of classical-ballet designers, has preserved the Messel ‘look', with sympathetic additions. To him and Christopher Newton (Mason's co-producer), we owe the lovely magic voyage of the Lilac Fairy and Prince Florimund, their boat weaving across the lake among encircling trees. This makes full and proper use of the haunting *Panorama* music, too often fudged; and the whole of this Act II, with its wintry Vision Scene and Aurora's awakening, is beautifully done.
>
> (Dougill, 2006, 30)

In order to place more emphasis on the Vision Scene/*Panorama* section of Act II, Mason dispensed with the peasants at the beginning of the act, and omitted the *Farandole* (No. 13). The court dances were limited to the *Danse des Marquises* (No. 12(e)) only, so the opening scene was shorter than it had been in any previous production. However it still served its purpose of introducing the Prince, establishing his wealth and popularity, and portraying his dissatisfaction with his life.

The production sequence is shown in Foldout 5.7; Mason wanted to return to the music she had known when she was first involved in the production as a dancer in 1958 (Mason, 2018, [interview]). The score used was the same as for Dowell’s production, except for the omission of the *Farandole* (No. 13), and the Sapphire variation from Florestan and his Sisters (No. 23 *variation* III). While there were a number of small differences between these versions and the 1946 production, musically they were essentially the same. In the Prologue, Mason liked Dowell’s staging of Carabosse and the rats, and paid tribute to him by choosing it. Ashton was credited with Aurora's Variation and the Prince's Variation in Act II, and Florestan and his Sisters in Act III. For the Garland Dance, she chose Christopher Wheeldon because it was an opportunity to involve a young choreographer and to cement his role in the company.

5.7 Conclusions

It is apparent from the preceding analysis of the Royal Ballet's productions of *Sleeping Beauty* that each new production is the result of many decisions, sometimes based on conflicting requirements. The producer must prioritise amongst choices and constraints, which include: the production sequence itself in terms of music and dance; nurturing choreographic talent and that of particular dancers; and the limitation of time, the performance is expected to be less than three hours, and budget. Mason confirms this:

> There are many pressures [in selecting the repertoire]. We're a classical company and dancers still measure how good they are in the same way as when I was a young dancer, which means they want to dance the classics…I think [of the repertoire] in terms of the dancers' development, the audience's needs and the overall health of the company.
>
> (Mason in Dowler, 2006, 14)

Referring back to the quote from Bland which opened this chapter, I do not agree that the 1946 production was such a success with the public that it became a 'millstone around the Company's neck' when the time came for future revivals or new productions (Bland, 1981, 87). However, there does seem to have been a periodic quest to recreate that production and the success that came from it. History has shown that, when the production, considered as a choreomusical entity, wanders too far from the values and style of that production, a correction is made to bring it back on track. The divergence does not seem to have been deliberate, but a function of the artistic and political variables that affect the oversight of the work. Both the 1977 and the 2006 productions aimed to recreate what had been achieved in 1946. The above list of producer's choices and constraints are considered in turn.

The analysis in this chapter and Chapter 4 shows the many changes to the production sequence that were made, and often further changes were made with subsequent stagings. The Prologue has remained almost untouched since the earliest productions. The numbers have been edited but not reordered and none omitted. Mason said 'It is beautifully constructed and says exactly what it needs to say' (Mason, 2018, [interview]). The Royal Ballet has chosen to preserve the mime scenes in the Prologue, and new dancers to the roles of Carabosse and the Lilac Fairy are coached specifically for this scene. Act I has seen more changes but again, apart from a number of different versions of the Garland Dance, it has settled into a structure that reflects the original score, albeit shortened in places. The first part of Act II (Nos. 10-13), which shows the Prince's courtiers out on a hunt, has been steadily shortened in favour of a greater emphasis on the Vision Scene, *Panorama* and Awakening. Ashton's Prince's solo is well-established, having been in every production since 1968. It seems to be valued for being strong choreography, as well as for providing a greater dancing role for the prince (Mason, 2018, [interview]). For a period of time the company experimented with the positioning of the break between Acts II and III, but this seems to have settled to after the Awakening. The *divertissements* in Act III continue to offer producers an option to shorten the production without impacting on the narrative or the tonal integrity of the score. The most common choice has been Florestan and His Sisters, the White Cat, The Bluebirds, and Red Riding Hood, an alternating series of classical and character-based variations to keep the attention of the audience. The wedding *pas de deux* has been an essential component, although the solo variations and *coda* were not always included in the earlier productions.

Since Dowell's 1994 production, only two sections of music have been consistently repurposed. The Prince's Act II solo is choreographed to the *Sarabande* (No. 29), but to an arrangement of the music that is very different to the original. It could almost be argued that, to the eyes and ears of the audience who had not previously been exposed to the *Sarabande*, it appeared as an interpolation of a new piece of music rather than a repurposing of an existing piece. The Jewel Fairies *Pas de Quatre* (No. 23) has been choreographed variously for two or three women and one or two men, but has remained a classical *divertissement*. For the most part, with the exception of the interpolation of the *Sarabande*, the Royal Ballet tradition which has developed has retained the touch points between the score, the narrative and the choreography.

The history of productions has revealed a number of contributions by individual choreographers other than Petipa which impact upon the choreomusical style of the production. Ashton's contribution has been the most significant, and just as additional stimulation is created by the contrast of classical and character-based dances in Act III, so interest is created through a contrasting choreomusical style. The coherence of Tchaikovsky's score is such that a different choreographer's style does not cause the production to become disjointed. However I expect there is a limit to the number of differing styles that could be added without it looking muddled. It is important to note that Ashton's contribution goes beyond that of his own pieces. It was his reading of the classical style that informed many of the *Sleeping Beauty* productions (Vaughan, 2003, 21).

For artistic directors, looking to the future is as important as looking to the past. Fostering young choreographic talent is possible within the *Sleeping Beauty* as we saw when Wheeldon was given the Garland Dance in 2006. This is a good example of how the objectives of a production may be tempered by other considerations such as developing a choreographer's career. The future of dancers within the company is also a consideration. The *Sleeping Beauty* naturally provides a hierarchy of roles suitable for dancers at all levels and ages. Mason described her own progression from nursemaid, to Aurora's friend, to Prologue Fairy, Aurora, and a defining role as Carabosse (Mason, 2018, [interview]). Creating new dances for specific dancers in *Beauty* has occurred only rarely. Ashton wanted to take advantage of Dowell's ability and his partnership with Sibley, and hence his two pieces in Wright's production (Mason, 2018, [interview]). Similarly MacMillan created the Hop O' My Thumb solo for Sleep, which was dropped soon after he stopped dancing. It can be a risky approach though; the lead-time on a new production is in excess of two years, so one cannot be sure which dancers will be available. Illness and injury can also limit the availability of specific dancers.

The Sleeping Beauty has been tremendously important to the Royal Ballet's history:

> It [*The Sleeping Beauty*] was, together with our distinctive Ashton ballets, what essentially set the company style, and won admiration world-wide. This work epitomises a style, an approach, a humanity that makes ballet truly valuable and worth watching.
>
> (Percival, 2006, 56)

Until the 1960s it was always taken on tour, and was usually the work that opened a series of performances in a new country. In many ways *Sleeping Beauty* represents the values of the company; those of classicism, the

preservation of mime, and musical understanding and appreciation. It is also the yardstick by which dancers measure their classical ability. Maintaining these values must be balanced with a 'living' production that stimulates dancers, choreographers and producers, and keeps box office sales thriving. There is room for different choreomusical styles, within the coherence of Tchaikovsky's score.

Foldout 5.3 Wright's Production (1968)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Wright (1968)**
Act	**No.**	**Title**	
Introduction			4 bars cut
Prologue	1	*Marche*	32 bars cut
	2	*Scène dansante*	
	3	*Pas de six*	Fairy of Joy (No. 23 var III interpolated) 4 bars cut from Fairy of Temperament (var V) 5 bars cut from Lilac Fairy variation
	4	*Finale*	
Act I	5	*Scène*	
	6	*Valse*	Major cuts
	7	*Scène*	
	8	*Pas d'action*	(b) 12 bars cut (c) repeat cut
	9	*Finale*	4 and 16 bars cut
Act II	10	*Entr'acte et Scène*	33 bars cut
	11	*Colin-Maillard*	
	12	*Scène*	(b) *Duchesses* and (e) *Marquises* (8 bars cut) only
	13	*Farandole*	
	14	*Scène*	First 32 bars, Prince's solo (Part of No. 29 interpolated), rest of 14 (7 bars cut)
	15	*Pas d'action*	*Allegro* section cut
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	Act II *pas de deux.* 11 bars cut
	19	*Entr'acte symphonique*	22 bars cut *Pas de deux* (No. 18 interpolated 11 bars cut)
	20	*Finale*	
Act III	21	*Marche*	48 bars cut
	22	*Polacca*	44 bars cut
	23	*Pas de quatre*	Gold and Silver *pas de trois* 2 men 1 woman: Silver (var II), Sapphire (var III) moved to Prologue
	24	*Pas de caractère*	Moved to after Bluebirds
	25	*Pas de quatre*	var I 8 bars cut, *coda* 16 bars cut, White Cat follows (No. 24)
	26	*Pas de caractère*	
	27	*Pas berrichon*	
	28	*Pas de deux*	Intro 4 bars used, *Adagio* 10 bars cut, var I, var II 14 bars cut, *Coda*
	29	*Sarabande*	Prince's Act II solo. 32 bars cut.

Key:

Green Used in its entirety

Light GreenPartially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			Wright (1968)
Act	**No.**	**Title**	
	30	*Finale et Apothéose*	Major cuts

Key:

Green Used in its entirety

Light GreenPartially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Foldout 5.4 MacMillan's Production (1973)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**MacMillan (1973)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	Major cuts
	2	*Scène dansante*	
	3	*Pas de six*	
	4	*Finale*	Small cuts
Act I	5	*Scène*	
	6	*Valse*	MacMillan, 32 bars cut
	7	*Scène*	
	8	*Pas d'action*	(c) 32 bars cut
	9	*Finale*	16 bars cut
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	24 bars cut
	12	*Scène*	(b) *Duchesses* and (e) *Marquises* only
	13	*Farandole*	
	14	*Scène*	Cuts Prince's solo (part of No. 29 interpolated)
	15	*Pas d'action*	MacMillan: Aurora's variation
	16	*Scène*	8 bars cut
	17	*Panorama*	24 bars cut
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	Several cuts
	20	*Finale*	
Act III	21	*Marche*	
	22	*Polacca*	7 bars cut
	23	*Pas de quatre*	*Pas de sept* Gold (var I) cut, Cinderella and Prince Fortuné music (26 b) interpolated
	24	*Pas de caractère*	
	25	*Pas de quatre*	var I 8 bars cut, *Coda* 16 bars cut
	26	*Pas de caractère*	
	27	*Pas berrichon*	MacMillan: Hop O' My Thumb
	28	*Pas de deux*	Intro 16 bars cut, *Adagio* 10 bars cut, var I 16 bars cut, var II 14 bars cut, Macmillan: *Coda*, cut
	29	*Sarabande*	Prince's Act II solo. 32 bars cut
	30	*Finale et Apothéose*	Major cuts

Key:
Green Used in its entirety
Light GreenPartially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

Foldout 5.5 De Valois' Production (1977)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**De Valois (1977)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	3 cuts, totalling 35 bars, of repeated phrases, allow the piece to appear seamless.
	2	*Scène dansante*	
	3	*Pas de six*	
	4	*Finale*	
Act I	5	*Scène*	Major cuts
	6	*Valse*	Minor cuts
	7	*Scène*	
	8	*Pas d'action*	Minor cuts
	9	*Finale*	Minor cuts
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	24 bars cut
	12	*Scène*	(b) Duchesses only
	13	*Farandole*	
	14	*Scène*	31 bars Prince's solo (part of No. 29 interpolated) cuts in remainder
	15	*Pas d'action*	(b) bar 66 repeated
	16	*Scène*	8 bars cut
	17	*Panorama*	Major cut
	18	*Entr'acte*	Act II *pas de deux*
	19	*Entr'acte symphonique*	Several cuts *Pas de deux* (No. 18 interpolated 11 bars cut)
	20	*Finale*	
Act III	21	*Marche*	Major cut (text description on recording)
	22	*Polacca*	Minor cuts
	23	*Pas de quatre*	Florestan and his Sisters. Gold and Diamond cut (var I and var IV)
	24	*Pas de caractère*	
	25	*Pas de quatre*	var I 8 bars cut, *Coda* 16 bars cut
	26	*Pas de caractère*	
	27	*Pas berrichon*	Hop O' My Thumb
	28	*Pas de deux*	Intro 16 bars cut, *Adagio* 10 bars cut, var I, var II 14 bars cut, *Coda* - The Three Ivans (until 1978)
	29	*Sarabande*	Prince's Act II solo. 32 bars cut
	30	*Finale et Apothéose*	Major cuts

Key:

Green Used in its entirety

Light Green Partially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Foldout 5.6 Dowell's Production (1994)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Dowell (1994)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	3 cuts, totalling 35 bars, of repeated phrases, allow the piece to appear seamless.
	2	*Scène*	
	3	*Pas de six*	
	4	*Finale*	
Act I	5	*Scène*	Major cuts, Carabosse is one of the knitters
	6	*Valse*	MacMillan's - bars 1 to 192 and bars 261 to 297
	7	*Scène*	
	8	*Pas d'action*	*Adagio* (a) Bars 13-15 of intro cut *Danse des demoiselles d'honneur et des pages* (b) bars 103-110 cut *Variation d'Aurore* (c) bar 231 and repeat from bar 216 cut.
	9	*Finale*	Bars 69-85, 160-175 cut.
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	(e) *Danse des marquises* only
	13	*Farandole*	
	14	*Scène*	31 bars Prince's solo (part of No. 29 interpolated) cuts in remainder
	15	*Pas d'action*	(b) bar 66 repeated
	16	*Scène*	Bars 3-10 cut
	17	*Panorama*	Bars 19-45 cut
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	Bars 15-34, 47-64, 92 and 94 cut
	20	*Finale*	Bars 46 to 58 then 66 to 75
Act III	21	*Marche*	
	22	*Polacca*	Bars 22-29, 103-110 cut.
	23	*Pas de quatre*	Jewel Fairies 3 women, 1 man, var II Gold cut
	24	*Pas de caractère*	
	25	*Pas de quatre*	Var I bars 48-54 cut, *Coda* bars 54-69 cut
	26	*Pas de caractère*	Red Riding Hood only

Key:

Green Used in its entirety

Light GreenPartially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			Dowell (1994)
Act	**No.**	**Title**	
	27	*Pas berrichon*	
	28	*Pas de deux*	28(a) Entrance cut (b) *Adagio* bars 55-64 cut. Var II Aurora bars 43-54 and 64-65 cut.
	29	*Sarabande*	Prince's Act II solo. 32 bars cut
	30	*Finale et Apothéose*	Major cuts

Key:

Green Used in its entirety

Light Green Partially used

Red Not used

Amber Used in a different order to the reference score

Light Amber Partially used in a different order and to indicate its new position

Foldout 5.7 Mason's Production (2006)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Mason and Newton (2006)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	3 cuts, totalling 35 bars, of repeated phrases, allow the piece to appear seamless.
	2	*Scène*	
	3	*Pas de six*	
	4	*Finale*	
Act I	5	*Scène*	Bars 10-23, 45 to 60, 73-100, 141-205 cut.
	6	*Valse*	Wheeldon's - bars 1 to 192 and bars 261 to 297
	7	*Scène*	
	8	*Pas d'action*	*Adagio* (a) Bars 13-15 of intro cut *Danse des demoiselles d'honneur et des pages* (b) bars 103-110 cut *Variation d'Aurore* (c) bar 231 and repeat from bar 216 cut.
	9	*Finale*	Bars 69-85, 160-175 cut.
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	(e) *Danse des marquises* only
	13	*Farandole*	
	14	*Scène*	31 bars Prince's solo (part of No. 29 interpolated) cuts in remainder
	15	*Pas d'action*	(b) bar 66 repeated
	16	*Scène*	Bars 3-10 cut
	17	*Panorama*	Bars 19-45 cut
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	Bars 15-34, 47-64, 92 and 94 cut
	20	*Finale*	Bars 46 to 58 then 66 to 75
Act III	21	*Marche*	
	22	*Polacca*	Bars 22-29, 103-110 cut.
	23	*Pas de quatre*	Florestan and his Two Sisters, variations I and III are omitted.
	24	*Pas de caractère*	
	25	*Pas de quatre*	Var I bars 48-54 cut, *Coda* bars 54-69 cut
	26	*Pas de caractère*	Red Riding Hood only

Key:

Green Used in its entirety
Light Green Partially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			Mason and Newton (2006)
Act	**No.**	**Title**	
	27	*Pas berrichon*	
	28	*Pas de deux*	28(a) Entrance cut (b) *Adagio* bars 55-64 cut. Var II Aurora bars 43-54 and 64-65 cut.
	29	*Sarabande*	Prince's Act II solo. 32 bars cut
	30	*Finale et Apothéose*	Major cuts

Key:
Green Used in its entirety
Light GreenPartially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

Chapter 6 - Bourne's *Sleeping Beauty*

> Let the music be your script.
>
> Bourne in (New Adventures Ltd, 2013, 18)

In adapting the classics, Bourne has said that he has two goals: to please those who know the traditional works well, and to invite a new audience in which has not previously experienced them. He is conscious of, even reverential towards, the original and alludes to it within his choreography, while also creating something new that will surprise his audience (Bourne, 2013, [interview]). Initially he was reluctant to tackle the *Sleeping Beauty*:

> Following the success of my *Nutcracker!* and *Swan Lake* , it had obviously crossed my mind, on more than one occasion, that I should find a way of completing Tchaikovsky's trilogy of ballet masterworks some day but I had always struggled to hit on the perfect idea. Whilst musically brilliant and glorious, I had always found it a daunting thought to try and approach a score that was so associated with the pinnacle of classical ballet form and grandeur.
>
> Bourne in (New Adventures Ltd, 2013, 6)

However, during a trip to Moscow, he was offered a private tour of Tchaikovsky's country retreat in Kiln:

> At that time I was searching hard for an appropriate way to celebrate my company's silver jubilee and was in need of inspiration, so I gladly accepted. Standing alone in the great composer's bedroom, with its tiny iron bed in one corner and its simple wooden table at the window; it was easy to imagine the great man watching the changing seasons and writing some of the most unforgettable music ever composed. I decided in that

> moment, corny though it may sound, that this was a sign and I should make Tchaikovsky's *The Sleeping Beauty* my next project. What better way to celebrate our 25th birthday? I returned home to London with a waltz in my step and a summer of research stretching before me.
>
> Bourne in (New Adventures Ltd, 2013, 6)

The existing narrative provided a useful guideline for him, a point of departure from which to develop his own story. For *The Sleeping Beauty*, the whole is held together by the use of Tchaikovsky's score. Bourne is open-minded about his use of the music. He does, for example, use a piece of music for a different purpose than that which was originally intended if he thinks it expresses his narrative better. He is not constrained by previous versions and their use of certain music as solos, duets, or ensemble dances. There are limits though to his flexibility; he would not, for example, use choreography for Aurora to Carabosse's theme (MacGibbon, 2012b, [DVD]). It is the music, more than any other element, that guides Bourne's choreography, becoming, as he puts it, the script:

> If one is approaching *Sleeping Beauty* as a piece of dance-theatre then it is the music that Tchaikovsky wrote for his collaboration with choreographer Marius Petipa that must give the piece its structure. What the ballet score gives you that the fairy tale does not, is reasons to dance, or ideas for dance; fairy variations, a lengthy Vision Scene, a hunting scene and several *pas de deux*, *trois* and *quatre*! It dictates the action and adds emotion, drama and character. In fact it becomes the script.
>
> Bourne in (New Adventures Ltd, 2013, 6)

His view of the narrative nature of the score echoes Croce's earlier opinion that 'In a sense the ballet comes to us pre-staged. When in doubt, we need only listen for a cue' (Croce, 1970, 23). The importance of the score to Bourne's *Sleeping Beauty* is reflected in his dedication of the production to the composer:

> I think that these stories are still around possibly because they are simple enough to allow for any number of interpretations. Indeed, the *Sleeping*

> *Beauty* tale has inspired not just Disney and Petipa but also erotic novels by Anne Rice and dark stories by Angela Carter. It's true that I may have taken a few liberties with Tchaikovsky, which I hope he will forgive, as he, above all others, is the reason why I had to make this piece.I humbly dedicate this production to his memory.
>
> Bourne in (New Adventures Ltd, 2013, 8)

As the above quotation indicates, Bourne drew on a wide range of sources for inspiration in creating *The Sleeping Beauty*, as did his dancers in forming the personalities of their characters:

> I started by reading all versions of the story that I could find. Of course, they all have much in common and in turn they all have big difference too. Perrault's original has a very grisly, rarely remembered second half, in which Aurora's children are almost served up as dinner for her new ogre step-mother! This I chose to ignore as it feels like two separate stories and indeed there is a theory that they are in fact two different tales tacked together. The Grimm version, known as Little Briar Rose is much closer to the story we all know and the Disney animated film version took more liberties than one might have expected; no 100 year sleep for example! I certainly took something from each of these versions.
>
> Bourne in (New Adventures Ltd, 2013, 6)

In fact, he provided a resource library for his dancers including books and films about *The Sleeping Beauty* and more broadly about life in Victorian and Edwardian times, the eras in which his version is set. Dominic North and Hannah Vassallo who created the two principal characters of Leo, the gamekeeper, and Aurora, took inspiration from Cathy and Heathcliff in Emily Bronte's *Wuthering Heights* (1847). Like Bronte's lovers, Leo and Aurora were childhood sweethearts, united by their love of the outdoors, but forbidden to be together because of the difference in their social standing.

Bourne's extensive research of previous interpretations, and the time periods and social contexts of his own version create a historically informed performance. In fact, Bourne has an avid interest in dance history, 'I feel that

I've always involved dance history to some greater or lesser extent in what I've done on stage' (Macaulay, 2011, 24). As with his use of the music, however, he is influenced rather than bound by the canonical interpretations. Bourne was most familiar with the Royal Ballet version of 1977, staged predominantly by de Valois and Ashton; he saw it performed many times and considers it better than the more recent versions. 'My goodness, it is good and clear and fast and dramatic,' he says. 'It makes sense. It is quite different from how it is done now.' (Bourne in (Crompton, 2012)). Bourne's comment on its speed is more likely a reference to the pace of the narrative rather than the running time itself. The 1977 production included the *Farandole* and Ashton's Awakening *Pas de deux*, and was, in fact, some 12 minutes longer than the current 2006 production. One can see why he appreciated its drama. For example, Carabosse played a more significant role. She appeared at the end of Act I shaking her fists in rage while the Lilac Fairy puts the kingdom to sleep. It is this version of the traditional ballet, more than any other, that Bourne drew on for inspiration. However, as discussed in Section 3.1, his narrative addresses what he felt to be shortfalls in the original story: the unlikeliness of 'love at first sight' between Aurora and the Prince with no preceding love story to back it up, and the lack of narrative tension in the final act (New Adventures Ltd, 2013, 6-7). Bourne credits Walt Disney with recognising these two problems and rectifying them in his animated *Sleeping Beauty* (1959). As a young girl, Disney's Aurora (Briar Rose) meets and falls in love with the Prince before the long sleep, and his purpose is to break the spell and save their love. This way, the love story is more credible, and the narrative tension is sustained to the end when the spell is broken.

The historical timeframe of Bourne's narrative provides important anchor points for the movement styles used, as the following analysis will show. Aurora's christening is set in 1890, the year Petipa's ballet was first performed. Her coming of age party is set when she is twenty-one, meaning it is set in 1911, the Edwardian era. After being cursed to sleep for a hundred years she awakes to find herself in a gothic nightmare of the modern day.

The story begins with the King and Queen who are unable to have a child. They go to the evil fairy Carabosse for help and the infant Aurora is subsequently left on the palace doorstep. Her biological roots are deliberately left ambiguous. Where did Carabosse get the baby? Perhaps she came from an ordinary family rather than the aristocracy or royalty. Her wayward, independent character suggests this. The fairies who bring gifts bestow qualities that reinforce her free-spirited nature: Ardor, The Fairy of Passion; Autumnus, the Fairy of Plenty; Feral, the Fairy of Spirit; and Tantrum, the Fairy of Temperament. Bourne comments on his decision to include the fairies in his production, and the way in which they fit into his timeline:

> It is extraordinary to note that around the time of the premiere of the ballet in 1890, well over 50 percent of the population if asked the question - 'Do you believe in fairies?'- probably would have answered 'yes'. Even by 1917, Sir Arthur Conan-Doyle, author of Sherlock Holmes, was supporting the existence of fairies at the bottom of the garden, supposedly captured in photographs by two young girls in the famous case at Cottingley. So I find it quite natural that in the 1890 ballet, the fairy community is invited into the human world and to the christening of the young Princess to give their blessings. Since our story eventually takes us into the present day, a time when very few believe in such things as fairies, I find it equally logical that they are no longer present; shut out in their own world waiting to be believed in again.
>
> Bourne in (New Adventures Ltd, 2013, 8)

Carabosse decides the royal parents are insufficiently grateful for her help, and curses Aurora to die from the prick of a black rose. Count Lilac (the Lilac Fairy equivalent character), part-fairy and part-vampire, counters the curse with a one hundred year sleep. By young adulthood, the free-spirited Aurora is in love with Leo, the young palace gamekeeper. Carabosse has died but her son, Caradoc, has vowed to see that her curse is carried out. Thus a love triangle develops between Aurora, Leo and Caradoc. When Aurora is in the Land of the Sleepwalkers, to symbolise her lengthy sleep, she is kidnapped by Caradoc. With the help of Count Lilac, Leo must rescue Aurora to break the curse and win their happiness.

Bourne's version has a number of narrative themes, including good versus evil, sleep, rebirth, and vampires. Bourne introduces an additional character, Carabosse's son Caradoc, to keep this theme prominent throughout the production. Cardadoc wants Aurora for himself, albeit to kill her, forming a love triangle with the guileless gamekeeper Leo (New Adventures Ltd, 2013, 7). The themes of sleep and rebirth, closely connected with *The Sleeping Beauty* as a rite of passage tale, also appear in both versions. The idea of an extended sleep that precedes the awakening or rebirth, as winter precedes spring, is common to both productions. Making this explicit, one of Bourne's fairies is named Hibernia, the Fairy of Rebirth.

Bourne has said that his inclusion of the vampiric theme was not to conform with its prevalence in contemporary culture, such as in the *Twilight Saga* (2008-2012) books and films (Laws, 2016, online). Rather, having introduced Leo from the beginning as Aurora's love interest, he needed a mechanism by which Leo could survive the hundred year sleep. He decided to

make the fairies vampiric so that they could grant eternal life. Count Lilac is then able to bite Leo on the neck thus ensuring his immortality. Immortality is an attribute which features frequently in films and literature of the vampiric genre, although in folklore it is not often made explicit (Barber, 1988, 131). It is clear from the documentary 'Imagine', that the vampire idea was included, then taken out several times during the development (MacGibbon, 2012b, [DVD]). It is a theme which is culturally appropriate to the Gothic Revival in the Victorian era; Georgian rationalism was on the wane, and vampires and fairies were part of the popular imagination.

Lez Brotherston's costumes are meticulous in their representation of period detail. They are designed for dramatic effect first and 'danceability' second. Aurora's corset is genuinely restraining, and the Edwardian shoes are not dance shoes in disguise. The emphasis on authentic costumes has an impact on the dancers' movements, making them in turn more representative of the period. The supernatural world of the fairies and sleepwalkers left Brotherston unfettered by historical accuracy. The fairy costumes have a birdlike quality, with wings based on those of different birds.

Two recordings were used for the analysis in this chapter, an early one from the company archive and a commercial recording (anon., 2012, [DVD]; Morris, 2013a, [DVD]). The following section describes the process by which a score was developed to support Bourne's narrative (Section 6.1). Section 6.2 explains the associations between characters and music that Bourne used in his production, and Section 6.3 describes the movement styles used. Section 6.4 provides a choreomusical analysis of Bourne's version and makes some comparisons to the most recent Royal Ballet production (2006). In many places

Bourne reads the score quite differently from the Royal Ballet interpretation, while in other places he references the traditional balletic version. Section 6.5 provides an energy analysis of Bourne's production and compares it to that of the Royal Ballet (2006). Finally conclusions are drawn from the analysis of Bourne's production, specifically in relation to that of the Royal Ballet (Section 6.6).

6.1 Reassembling the Score

Brett Morris, the Musical Director of New Adventures, worked with Bourne over a period of about six months to decide the new shape of Tchaikovsky's score. Through an iterative process between Morris and Bourne, the pieces of music were chosen that fit with the narrative and characterisation that Bourne was developing. It was Morris' responsibility to reassemble the score in a way that was musically coherent, and met that vision (Morris, 2017, [interview]). Pragmatism, as well as narrative and characterisation, played a part in the selection of pieces of the score to include. Bourne set himself the target of a two-hour production including one half-hour interval, citing his *Nutcracker!* as the ideal length. He also set himself a personal challenge to choreograph all the Vision Scene music (Nos. 14-17, 19 and 20) in his Act 3(B) (Bourne, 2013, [interview]). Most importantly though, Bourne's reworked narrative required a reworked score.

Bourne's production sequence is shown in Foldout 6.1; many of the pieces were omitted and several were reordered and/or repurposed. Recall from Section 1.1 that while the Royal Ballet productions adopt the same names as the musical score for each section (Prologue, Act I, Act II, and Act III),

Bourne named the sections Act 1 to Act 4 in his production, and used Arabic numbers rather than the more conventional Roman numerals. To avoid confusion, I have adopted the convention of adding '(B)' when referring to Bourne's acts as shown in Table 6.1.

Table 6.1 Section Names

Score	Royal Ballet	Bourne
Introduction	Introduction	Introduction
Prologue	Prologue - The Christening	Act 1(B) - 1890 The Baby Aurora
Act I	Act I - The Spell	Act 2(B) - 1911 Aurora Comes of Age
Act II	Act II - The Vision	Act 3(B) - 2011 Aurora Wakes Up
Act III	Act III - The Wedding	Act 4(B) - Yesterday Aurora's Wedding

The opening *Marches* (Nos. 1 and 21) for Act 1(B) and Act 3(B) were cut completely, as were the courtier's dances of Act 3(B) (Nos. 11, 12, and 13). Three of the *divertissements* (Nos. 25, 26, and 27) from the last act were also excluded, eliminating the music associated with the Bluebirds, Red Riding Hood and the Wolf, Cinderella, and Tom Thumb in the Royal Ballet version, as well as the *Sarabande* (No. 29). In the majority of cases, the pieces Bourne did use were edited significantly. In his final arrangement, scarcely 60% of Tchaikovsky's score remained in terms of bar count. However, even with these significant cuts, Bourne's goal of a two-hour production including one interval was exceeded by about fifteen minutes.

In terms of the order of the pieces, Acts 1(B) and 2(B) and the opening of Act 3(B) largely follow the score. The exceptions are the *Marche* (No. 1) which is omitted, and the *Scène* (No. 5) which is used to open both Acts 1(B) and 2(B). Traditionally the scene with the knitters, Bourne uses this piece to create a choreomusical theme for the wayward Aurora, first in Act 1(B) as an infant and the second time as a young adult in Act 2(B). According to Wiley, the overall tonic of the Introduction and Prologue is E major. The Prologue is constructed on a progression of keys rising by a perfect fourth. The anticipated arrival of G major is scuppered by the arrival of Carabosse at the opening of the *Finale* (No. 4) causing tonal chaos (Wiley, 1985, 132, 346). By omitting the *Marche* (No. 1) written in A major and replacing it with the *Scène* (No. 5) primarily in E flat major, Bourne disrupts the orderly progression of keys in favour of creating a theme for Aurora. It is unlikely that non-musicians would notice this change in tonality. The *adagio* section (bars 9-93) prior to the fairy variations is also omitted.

The majority of Act 2(B) focusses on the garden party for Aurora's twenty-first birthday, including the *Valse* (No. 6). The sections of the *Pas d'action* (No. 8) are reordered; the Rose Adage (*adagio*) is after Aurora's variation (*variation* III), and the *coda* is omitted. Aurora's variation becomes a duet for Caradoc and Aurora that establishes the tension of the love triangle. The Rose Adage follows, with a duet for Leo and Aurora, ending with her pricking her finger on a black rose left by Caradoc. Friends and family arrive to find her unconscious and blame Leo. The two duets simultaneously raise the narrative tension and provide the act with choreomusical energy.

The more significant restructuring occurs in Acts 3(B) and 4(B). Act 3(B) opens with the first 15 bars of the *Entr'acte et Scène* (No. 10), then dovetails into the *Scène* (No. 14). Nos. 11, 12 and 13 traditionally associated with the hunt scene (Blind man's bluff, courtier dances and *Farandole*) are omitted. Nos. 14-20 play out the narrative between Aurora, Caradoc and Leo amongst the Sleepwalkers, with the exception of the *Entr'acte* (No. 18) which is moved to Act 4(B). Unlike the Royal Ballet (2006) version (and Petipa's), Bourne uses both *Entr'actes* (Nos. 18 and 19). The first part of Act 3(B), Nos. 14-17, is dramatically static as Leo and Count Lilac journey through the Sleepwalkers and see Aurora held captive. The energy level of the dancing is consistently fairly low, with repeated sections of choreography, with the exception of Leo's solo to the 24 bars of *allegro agitato* in the *Scène* (No.16 bars 1-24). The narrative tension rises in the second half of the act, during Nos. 19 and 20, with a choreographed fight scene as Leo is captured by Caradoc's henchman at the end of the act.

Bourne's reworking of the narrative results in significant changes to Act 4(B). There is still tension in the plot so, instead of the traditional celebratory variations, Nos. 22-24 are set in Caradoc's gothic world. Bourne uses the Sapphire variation from the *Pas de quatre* (No. 23 *variation* III), which stands out as a surprise because it is not often heard. Composed in 5/4 time, it is interesting rhythmically. Although Tchaikovsky enjoyed creating asymmetrical rhythms, he largely avoided them in *The Sleeping Beauty*, in order to make the music more danceable. The Sapphire variation was omitted from Petipa's original version, and the Royal Ballet's (2006), although Ashton did choreograph a Fairy of Joy solo to it in Wright's production (1968). The *Pas de deux* (No. 28)

is inserted between the *Finale* and *Apotheosis* (No. 30) and used for the resolution of the love triangle.

For this heavily modified score to be successful, the tonal and rhythmic structure had to be considered, and original relations modified. Morris judged which passages needed to be transposed into different keys and composed some linking passages in the style of the original work (New Adventures Ltd, 2013, 24). These included, for example, a modulation at the end of *Scène* (No. 5) which opens Act 1(B), to musically transition to *Scène* (No. 2). A complete list of musical edits is provided in Appendix 4.

The decision to use a recorded soundtrack in the theatre was one of the major criticisms levelled at the production by the press. The following examples are typical:

> But it is a pity that he uses recorded music for Tchaikovsky's score rather than having a real-life orchestra in the pit. Some of the rich, lush sound, and indeed some of the drama, go missing. And at £60 for a stalls ticket, the audience is perhaps entitled to expect an orchestra for a major dance show.
>
> (Lister, 2012, 43)

> A real orchestra might have helped flesh out the production's longueurs, but live music - the lifeblood of any great dance show - has been sacrificed to the design budget.
>
> (Levene, 2012, 27)

> The music, however, is a major disappointment, and one can only guess that Bourne had compelling reasons for pre-recording it. Does touring rule out a live orchestra on economic, or practical grounds? Patrons paying £60 a head at Sadler's Wells may feel shortchanged.
>
> (Gilbert, 2012, 57)

Bourne justified the decision on financial grounds, citing the economic uncertainty of the time; ‘These days everyone is nervous, theatres can't afford

to pay musicians because it's ridiculously expensive' (Bourne in (Craine, 2012, 42)). For earlier productions, though, he also gives consistency as a reason for using recorded music. 'There can be an enormous amount of problems for dancers with live music. We have had problems with deps [deputy musicians] coming in and issues with *tempi*. In these circumstances, you long for the reliability of a good recording, just for the sake of the dancers' (Bourne in (Macaulay, 2011, 637)).[15] A sixty-six piece orchestra recorded the finalised score, over a period of three days. Following some post-processing of the recording, the sound designer, Paul Groothuis, added a series of sound-effects (Morris, 2017). These provide an extra layer to the music, and information to the audience. Act I(B), for instance, opens with sounds of a thunderstorm which makes Carabosse appear more menacing. In another example, later in the same act, the King and Queen check on the infant Aurora in her crib. The hoot of an owl is heard from the night sky. The parents are seen to be unsettled by it and concerned for Aurora's safety. The use of recorded music removes a level of independence from both the creation and the performance of the work. The soundtrack is identical for each rehearsal and performance, the possibility for give and take, for real-time interdependence, is lost.

Although Bourne's version is much less aligned to Tchaikovsky's score in terms of its sequence of pieces than the Royal Ballet (2006) version, in both cases the score supports the narrative. However, the critical response to the reworked score suggested that the choreography was of a quality unequal to the score. The following comments are indicative:

> He struggles to fill Tchaikovsky's score.
>
> (anon., 2013)

[15] Interestingly, a live orchestra is planned for Bourne's *Romeo and Juliet* production in 2019.

Bourne was always going to struggle to fill such large helpings of Tchaikovsky (however ruthlessly edited).

(Levene, 2012)

There are times when Bourne's neo-expressionistic choreography is unequal to its [Tchaikovsky's score] formal grandeur.

(Jennings, 2012)

There are several possible interpretations of this criticism. Firstly, consider the relatively small size of the production. While it is true that the New Adventures cast of dancers is only seventeen strong for this production, with each dancer often dancing two or even three roles, Bourne has often chosen strong and complex music for his choreography, including Tchaikovsky's other two ballets. There is also an amount of repetition of choreographic phrases, especially in the Sleepwalkers scene in Act 3(B). Finally, in my view, the occasions when Tchaikovsky's music overpowered the dancing were attributable to the playback volume of the soundtrack. I attended several performances at different venues and it was consistently over-loud. Dance critic David Dougill agreed '[the score is] played in a recording that, in Paul Groothuis's sound design, is sometimes blasted at us to raucous effect, obliterating subtlety' (Dougill, 2012).

6.2 Bourne's Response to Musical Themes

The curtain rises to the dramatic Carabosse theme of the *Introduction*, *allegro vivo* in *tempo* and the full orchestra playing, overlaid with the sounds of cracking thunder and heavy rain. Carabosse, silhouetted behind a gauze curtain lit in deep red, lifts a crying infant above her head. It is not clear whether

the baby is Carabosse's, but more likely she has acquired it from somewhere. The association between Carabosse and her theme is made visually explicit in the *Introduction*; this is in contrast to the Royal Ballet's version, and most other ballet companies', where the *Introduction* is played as an overture before the curtain is raised. The thematic association remains throughout the first act. At the opening of the second act, projected text informs the audience that it is now 1911, Carabosse has died in exile, and her son Caradoc is determined to avenge her death. From this point onwards, recurrences of Carabosse's theme are associated with Caradoc, indicating the continuing evil intent towards Aurora. Bourne's view is from the narrative perspective, and how to keep the evil character present in the story even when Carabosse's theme no longer appears:

> The Tchaikovsky ballet creates a wonderfully malevolent musical world for Carabosse in the Prologue but then those themes barely appear again in the ballet and therefore the great character Carabosse is sidelined. Without giving too much away, I believe we have solved that narrative problem too with the introduction of another new character, Carabosse's faithful son, Caradoc.
>
> Bourne in (New Adventures Ltd, 2013, 7)

As the Lilac Fairy theme begins in the *Introduction* (bars 28-65), the storm abates, and again with the use of text projected onto the transparent curtain, the audience learns that King Benedict and Queen Eleanor have sought help from Carabosse to get a baby. The King was not grateful enough, however, and Carabosse is planning her revenge. It is not until the end of Act 1(B), when Count Lilac counters Carabosse's curse, that the association is made between him and the Lilac Fairy theme, which is then maintained throughout the work.

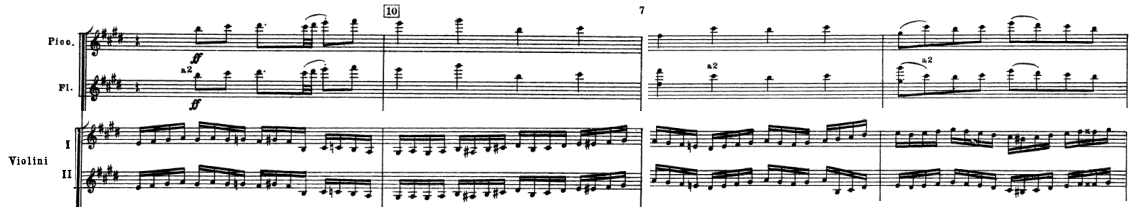

Figure 6.1 Aurora's theme (*Scène* (No. 5) bars 9-12) (selected lines)

Act 1(B) opens with *Scène* (No. 5); its four-bar phrase (bars 9-12) is repeated many times, and is characterised by the flute and piccolo playing *fortissimo* (Figure 6.1). The melody is made up of alternately rising and falling crotchets, over more rapidly oscillating semiquavers in the violins, creating a mood of action and busyness. While this piece is used in the Royal Ballet version for the knitters' scene, here we see the infant Aurora portrayed by a puppet. Aurora's character is established from the outset; she is wilful, mischievous, and full of energy. A musical association between Aurora and this theme is established, which appears again in the opening of next act.

The second act opens with *Scène* (No. 5), as did the first act, cementing it as Aurora's theme. Set in Aurora's bedroom, she is now a young woman. She shows she is as wayward as ever, rejecting the attempts of her Nanny and maid to dress her for her birthday party. Leo climbs in through the window to bring her a small posy of flowers. Although his gift is insignificant compared with the luxurious presents she has received from others, it is clear that they are in love despite their difference in social class. Leo amuses Aurora by mocking the Queen behind her back, and Aurora is excited by his daring game. They kiss as the final notes of the *Scène* segue into the Garland Dance (No. 6).

Bourne also chooses to retain the significance of the second section of the *Scène* (No. 5 bar 119 and following) as the entrance of royalty; the *tempo* slows

from a frantic *allegro vivo* to a stately *moderato*. At its first appearance in Act 1(B), the King and Queen visit their child to bid her good night as the servants struggle to hide the preceding chaos. When it is replayed at the opening of Act 2(B), the Queen comes into Aurora's bedroom to inspect her daughter's outfit for the party, just as Aurora is trying to hide Leo behind the curtains.

6.3 Movement Styles

Bourne's movement styles are driven more by the timeline of the story than by a particular dance genre, although generally speaking he uses a mixture of contemporary dance and ballet. He takes inspiration from the movements and social dances of the era portrayed:

> We have attempted to give a flavour of the dance styles of each period. Act One, set in 1890, the year of the Petipa ballet's creation, takes on the feeling of a classical ballet complete with fairy variations (solos) with more than a passing nod to the Petipa originals. Act Two is set in 1911, when the Waltz was still king but we suggest the introduction of 'new dance crazes' from America, inspired by the legendary dancing partnership of Vernon and Irene Castle; 'The Castle Walk' and 'The Maxine' in particular. Act Three, in which Leo (our Prince figure) enters the 'land of the sleepwalkers' where Aurora is trapped until saved by a kiss, is led by our heroine's personality and a free spirited dance inspired by Isadora Duncan. Act Four, set in the present day, finds Aurora about to be wed; the movement is boldly confrontational, confident, sensual and dangerous.
>
> Bourne in (New Adventures Ltd, 2013, 8)

In addition to these dance styles, natural everyday movements and gestures permeate the entire work, providing the means to communicate the story. Using this style of acting, the opening scene establishes that the staff are struggling with Aurora's behaviour, while the baby is clearly adored by her parents. The movements of King Benedict and Queen Eleanor and their servants reflect the strait-laced and moralistic values of late Victorianism. The

Queen walks with an upright bearing, her hands clasped together at her waist. The remainder of Act 1(B) consists of the arrival of the fairies including Count Lilac, their *pas de six* and individual variations. This section of the work is the most balletic in style, although the movements are mixed with contemporary dance.

The following sections describe Bourne's use of puppetry (Section 6.3.1), historical social dances (Section 6.3.2), and mime (Section 6.3.3) in his production.

6.3.1 Puppetry

While not strictly a style, the use of puppetry adds another type of movement to music. The idea of using a puppet as the infant Aurora grew out of Bourne's dissatisfaction with the traditional doll used in the opening act. 'I thought it was so boring having those babies in cots, it means your leading character is missing as the ballet opens' (Bourne in (Crompton, 2012)). The puppet is operated with three pairs of rods, one for the arms, legs and one for the head and back. It takes three dancers to bring the puppet to life, each one holding a pair of rods. They must manoeuvre in a confined space and not get in the way of one another; the choreography of the puppet's moves is carefully planned. In the opening scene, Aurora evades the attempts by the palace footmen to catch her by crawling across the stage and up the curtains at the side. Although this scene consists of naturalistic movements rather than danced steps, the actions are closely coupled with the music, such as when the footman crawls towards Aurora as she crawls backwards. They are in

synchronisation with one another and with the music; each crawling movement is on the beat of the music (see Section 2.3).

6.3.2 Historical Social Dances

The second act, Aurora's birthday party, captures the nostalgic view of Edwardian Britain that embraces summer garden parties and the supremacy of the British Empire. The waltz was still popular and had reached a degree of respectability (Lee, 2002, 122). Bourne uses the Garland Dance (No. 6) to show this. For the first part of the Waltz, the King and Queen, Aurora and a suitor, and guests perform a balletic-style waltz with a demure first *arabesque* motif. As the second waltz theme begins at bar 141, four guests take to the dance floor with tennis rackets. In a reference to Vaslav Nijinsky's *Jeux* (1913), each dancer swings and twirls the racket in a carefully choreographed mock tennis match. The King dances proudly with his daughter in a joyful, less restrained passage (bars 177-208), after which he mops his brow in acknowledgement of Aurora's exuberance.

As the party resumes after Aurora's solo, there are hints of the dance crazes arriving in Edwardian Britain from America. Choreographed to 8(b) *Pas d'action: Danse Des Demoiselles D'Honneur Et Des Pages* is a section inspired by The Castle Walk. Invented by the dance partners Vernon and Irene Castle, with its close-hold and gliding steps, the man moves constantly forward as the woman steps back. Elements of the Maxixe, a dance that Vernon Castle decreed the easiest to dance, but the hardest to dance well, are also apparent, such as the heel-toe sequence and galops (Castle and Castle, 1914, 107). The

King and Queen, and Caradoc sit out the dance, the former because of its modernity and the latter because of its frivolity.

6.3.3 Mime

In the Royal Ballet Prologue, the exchange between Carabosse, the Lilac Fairy, the King and Queen is made with mime. The use of mime, gestures to convey specific meanings, was important in Petipa's *Sleeping Beauty* and would have been understood by the ballet-goers of the period (Bennett and Poesio, 2000, 32). However its inclusion has been a point of contention in subsequent productions. Tim Scholl recounts that in the 1914 Mariinsky production (staged by Sergeyev) the mime was intact, despite the resistance of the dancers. Bronislava Nijinska removed the mime from Diaghilev's *Sleeping Princess* (1921) on the basis that it was outmoded. The Ballets Russes' intended audience in Europe was culturally in diametric opposition to the St. Petersburg tradition, and the mime was seen as 'old school', something to be rejected. By Lopukhov's production in 1922, the mime was also cut from Russian versions of *The Sleeping Beauty*.

More recently, choreographers have employed a range of devices to communicate the meanings to an audience unfamiliar with the mime vocabulary. The 1955 Royal Ballet version for American television, for example, used scrolls of text interspersed with the dancing. Bourne's approach was innovative; he costumed his dancers in faceless masks to show that he was telling a story within a story. Carabosse leads on Aurora as a young woman, her face covered with a blank mask. Her body is limp like a lifeless doll, posed

and manipulated by Carabosse and her attendants. They act out her being pricked by the black rose and falling to the floor in death. Count Lilac brings Leo, similarly masked, onto the stage. He kneels to kiss Aurora and she wakes up; they embrace and the King and Queen are reassured that their daughter's death has been averted (Figure 6.2).

Figure 6.2 Bourne's masked figures - an alternative to mime, members of New Adventures (2012)

The preservation of the mime scenes is an important aspect of the Royal Ballet production. During my fieldwork with the Royal Ballet, it was clear that some of the new dancers to the company had not been taught the mime gestures. The *repetiteurs* and fellow company members offered coaching in the correct way to make the gestures. The clarity of the gesture is crucial; generally, the dancer stands still and does not allow any other body movements, especially the arms, to confuse the gesture. Each gesture must be complete and not lost in other movements. The timing of the mimed 'conversations' is prescribed, choreographed in specific time to the music.

Coaching Carabosse's mime, Monica Mason said that 'Every gesture has a heartbeat which gives it time to be heard by the audience' (Dowler, 2006).[16] Bourne's masked figures, his alternative to mime, also move to the music in a prescribed way, acting out the events rather than using codified gestures. He has created a way of telling the story without words, in a way that can readily be understood by the audience, without the need for understanding ballet mime.

For the remainder of the work, the story is conveyed more by acting than dancing, and where there is dancing, it is more contemporary and less balletic in style.[17] However the timing of the actions and gestures with the music is critical. As Bourne instructed his dancers while rehearsing Edward Scissorhands (2005), 'Everything you do is musical, especially when you are not "dancing". Find the connection of action and sound' (Macaulay, 2011, 632). This often results in examples of visual capture such as in the *Pas de caractère: Le chat botté et la chatte blanche* (No. 24) where Leo and Count Lilac are hiding amongst the wedding guests in disguise, searching for Aurora (see Section 2.7). The timing of each movement sequence and momentary stillness is precisely matched with the music, as discussed in Section 6.4.

Like the Royal Ballet (2006) version where there are numbers by other choreographers, Bourne's version has used a range of movement styles incorporating different genres and dances from different times in history. In my view, these do not seem out of place, but offer new and exciting ways to hear the music.

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[16] Interestingly, Helena Hammond interprets the fact that Carabosse is limited to mime and denied the *danse d'école* movement vocabulary as an implicit acknowledgement of 'an acute personal trauma experienced in early life' which results in her evil personality (Hammond, 2017,35).

[17] Bourne's acting consists of natural (or functional) everyday movements and is distinct from the formal codified movements of ballet mime.

6.4 Choreomusical Analysis with Comparison to Royal Ballet

This section provides a choreomusical analysis of Bourne's *Sleeping Beauty*, with comparisons made to Royal Ballet productions. Bourne's production provides an alternative reading of Tchaikovsky's score to the Royal Ballet's production. In some places he has created a significantly different interpretation of the score, for example the Rose Adage (Section 6.4.3), and the *divertissements* of the final act (Sections 6.4.5). In contrast, there many places where he refers to the Petipa/Royal Ballet version, for example the fairy variations of Act 1(B) (Section 6.4.1), and Aurora's solos in Acts 2(B) and 3(B). A 'deep dive' approach is taken to the analysis, whereby detailed examples have been selected from the work because of their choreomusical significance. In some instances a complete variation is analysed, and in others just the significant portion of the dance is explored.

6.4.1 The Fairy Variations

Act 1(B), the equivalent of the Royal Ballet's Prologue, is the most similar to the Royal Ballet version. It uses the same parts of the score, Nos. 2-4, except for the opening *Marche* (No.1) which is replaced with No. 5 *Scène* to create a musical theme associated with Aurora (see Section 6.2). The movement styles in Act 1(B) are also similar to those in the Royal Ballet's Prologue. In Bourne's version, the King and Queen do not dance but communicate by means of everyday gestures, such as holding out their arms

with palms upturned to plead with Carabosse on behalf of their child, and not the codified gestures of formal mime. Bourne's fairies dance in a contemporary style, but there are more balletic movements than in subsequent acts. The narrative arc is also similar in the two versions. Six fairies visit the infant Aurora to bestow their gifts. Carabosse casts a spell that will kill Aurora, but the Lilac Fairy/Count Lilac character counters the spell and reassures the King and Queen that their daughter will not die.

Bourne uses a familiar device in this opening act. There is humour at the start, provided by the misbehaving baby. The puppet is made to climb the curtains and crawl away from her carers. The humour is designed to connect with the audience and make them relax. The *Pas de six* is an extended section of more abstract dance that the audience will by then, he hopes, be happy to watch (MacGibbon, 2012a).

The most extended reference to the Petipa and Royal Ballet versions in this act are the fairy variations in the *Pas de six.* Bourne's fairy variations hint strongly at Petipa's originals. As in the Royal Ballet version, Bourne's fairies are introduced with the soft melody in the violins of *Scène Dansante* (No. 2)*, moderato con moto.* A curtain has been raised to reveal a window with an enormous blue moon in the night sky. A travelator at the back of the stage, consisting of a conveyor belt moving from left to right, allows the fairies to enter as though they are gliding through the night. A second travelator, forward of the first and moving in the opposite direction, then brings the fairies into Aurora's room. Bourne uses the travelator as a device for creating more movement on the stage. It can also create a different quality of movement than the dancers on the stage in that they appear to glide smoothly from one place to another,

almost like birds in flight. He felt the travelators enabled him to tell the story in a fluid way, that emphasised the notion of travelling through time periods (MacGibbon, 2012b). Each fairy holds aloft a gothic candlestick to light the way, shielding the flame as if from the breeze. The baby Aurora, woken by the fairies, sits up and happily watches the fairies' peculiar waltz. The three men are dressed in frock coats of tattered silk and feathers; the women are dressed in similar gowns. Each fairy has a pair of wings and heavy black eye make up, the vampiric intent is clear. With heads tipping from side to side, and arms sweeping like wings, there is a birdlike quality to their movements, confirmed when each gives a feather to Aurora. However, layered on top are movements distinctive to each fairy. One steps with flexed feet and chin-jutting pecking, another slides and rolls across the floor. These signature moves are a precursor to the solo variations to come. We are reminded that, with Bourne, character is of the greatest importance; for him, character leads to story-telling.

The six fairy variations follow, performed to their music, the *Pas de six* (No. 3 *variations* I-VI), with glimpses of Petipa's influence. The six dance portraits are barely a minute each (two are less than forty seconds), yet, as in the Royal Ballet version, they capture the personality of the fairy and embody the gift each brings to Aurora. Each one ends at Aurora's crib, with the fairy reaching towards the baby to bestow their gift: passion, spirit, temperament, rebirth and plenty. These are aspects of Aurora's personality that are seen later in the work. *Variation I Candide* and *Variation V Violente* have been chosen for detailed analysis because they provide contrasting energy profiles both in music and dance.

Variation I Candide

Dancing to *Variation I Candide*, the title suggesting frankness and honesty, Bourne's first fairy is Ardor, the Fairy of Passion. In the 2006 production, the Royal Ballet's first fairy is the Crystal Fountain, the association between her name and her gift of honesty lost with the reinstatement of the names from the 1946 production. In the recordings analysed, Mari Kamata danced the role of Ardor, and Isabel McMeekan danced the Crystal Fountain (MacGibbon, 2008, [DVD]; Morris, 2013a, [DVD]). The piece is just 36 bars long, in 2/4 time in B flat major, and characterised by a solo oboe. A short piece such as this provides a useful example of how the musical waveform can contribute to the choreomusical analysis by showing the dynamic levels and texture of the music (Section 2.9). From the waveform, it can be seen that the changes in energy throughout the piece are relatively small (Figure 6.3). In that sense it is energetically static rather than dynamic. The waveform also gives indications

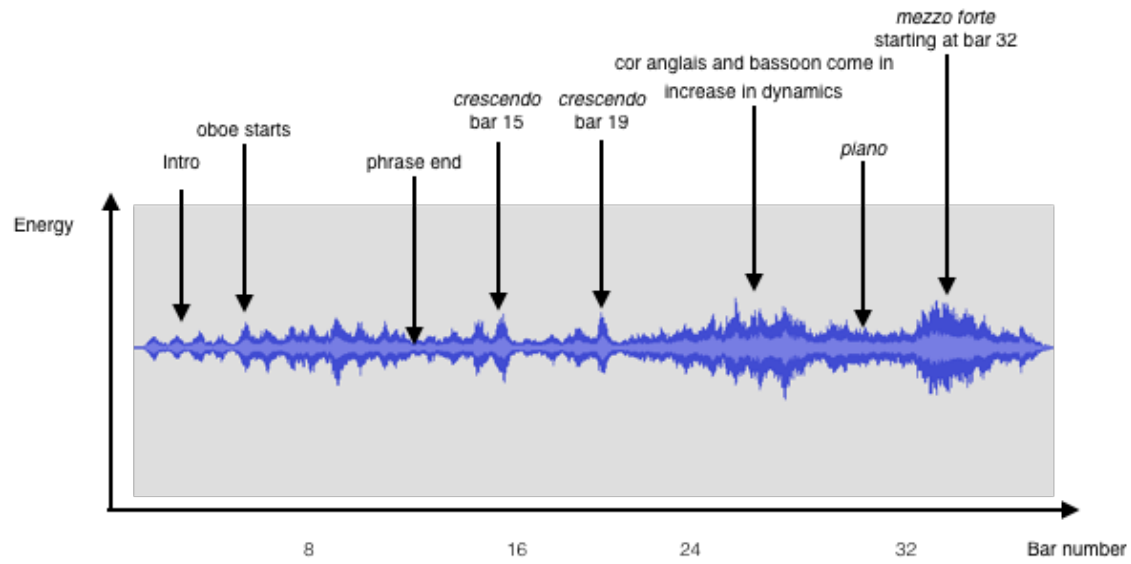

Figure 6.3 Musical energy of *Variation I Candide*

as to the frequency and structure of the music. The change in texture of the music when the cor anglais and bassoon come in from bars 20-28 is reflected by an increase in the energy contour. The phrasing of the music is made clear by the points at which the energy falls away to nothing. In this case, the first four small 'mounds' correspond to the four-bar introduction. There is a small increase in energy as the solo oboe begins the melody, until the end of the first phrase halfway through bar 12. The increase in energy of bars 12-15 is attributable to an increase in volume of the oboe as noted by the *crescendo* in the score. The same pattern can be seen to repeat for bars 16-19. The following section from bars 20-28 shows additional energy attributable to both a change in dynamics from *mezzo forte* to *forte*, and the addition of the cor anglais and bassoon. The energy then drops away for three bars, the solo oboe and clarinet playing *piano*, before the energy rises again at bar 32 where the flute and cor anglais join in, all at *mezzo forte*. Melodically, the piece has the structure A B A B1 following the four bar introduction, where A, B, and B1 are 8-bar phrases, each made up of repeating 4-bar units. When phrase A appears for the second time, it is played by the bassoon instead of the oboe and overlaid by a rising scale in the flute. The phrases B and B1 are rhythmically the same, but whereas the motif of B is a low-high-low pitch change, the motif of B1 is high-low-high (Figure 6.4).

With this view of the musical energy in mind, it is possible to compare it to the energy level of the movement and gain some insight into how the choreographer has used the music. Overall, Ardor's dance has a quality of fluidity that is reflected in the smoothness of the musical waveform. Her movements are extremely *legato*, more languid than those of the Crystal

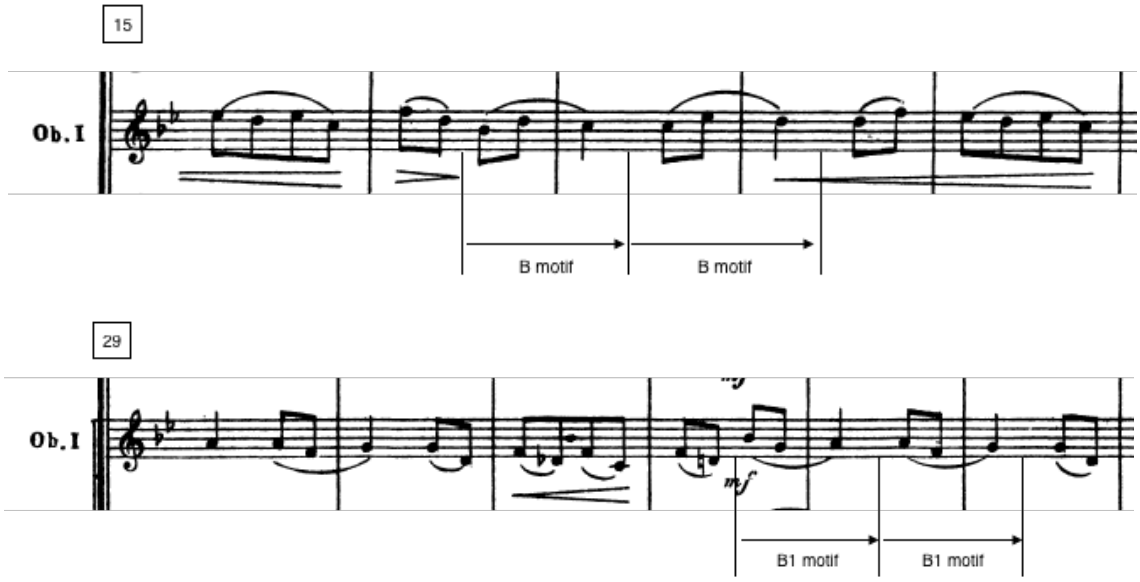

Figure 6.4 Musical motifs of B (low-high-low) (top) and B1(high-low-high) (bottom) *Variation I Candide* (bars 15-19 and bars 29-34)

Fountain fairy, and it is clear that the passion she brings to Aurora is of a sexual nature.

More specifically, the structure of the Crystal Fountain variation is closely based on that of the music up to bar 28, and follows the musical energy contour. There are three four-bar dance phrases each of which is repeated. The first, danced to phrase A, is skipping *en pointe* travelling forward on the diagonal. The second phrase ends with an *assemblé soutenu*, McMeekan's arms raised *en couronne* reflecting the *crescendos* at bars 15 and 19. In the third phrase, she draws her finger tips down the length of her opposite arm, the mime gesture meaning 'beautiful arms', which may have served as inspiration in creating Ardor's variation. Ardor's variation is dominated by sweeping arm gestures, over her head and down her body which echo back to the Crystal Fountain's gesture. Although Crystal Fountain is constrained in her torso movements by the conventions of ballet in a way that Ardor is not, her

movements are smooth and unruffled, and there is a hint of sensuality in her performance.

In contrast, the structure of Ardor's variation is not easily discernible, it gives the impression of being improvised. Ardor's character is portrayed by the quality of her movement rather than through the use of repeated phrases. *Pirouettes* with sweeping arm movements flow across the structure of the music rather than being tied to it. There are momentary connections to the music, such as the explosive *grands jetés* that coincide with the peaks of musical energy at the end of bars 15 and 19. These serve to anchor the dance to the music before going its own way again. When phrase A is repeated (bars 20-28), Bourne chooses to ignore the repetition and focus instead on the rising scale in the flute. In an example of visual capture, Kamata begins by bending forward with straight legs, her head to the floor; she slowly rolls her body to the vertical, leaving her head to last. Without pausing, her head tips back and she slowly arches into a backbend, her arms almost reaching the floor behind her. The move is a literal and figurative unfolding of her body.

Choreomusically, both versions of *Candide* have an interesting ending. The Crystal Fountain variation ends with three repetitions of the final dance motif, an open fourth position *demi-plié*, two *développés en pointes* to second position, finishing with a *relevé* in fifth. The dance motif is shorter than the musical phrase, so the first repeat begins before the musical phrase has ended (Figure 6.5). The second repeat begins and ends within the repeat of the musical phrase, and the dance ends with a *pas de bourrée piqué*. This crossing of the dance motif with the musical phrase feels like a disconnection of the dance from the music. What has, until this point, been a formulaic variation with

repeated phrases embodying the structure of the music, suddenly becomes unpredictable. The crossing phrases are intriguing, and increase the overall energy of the piece.

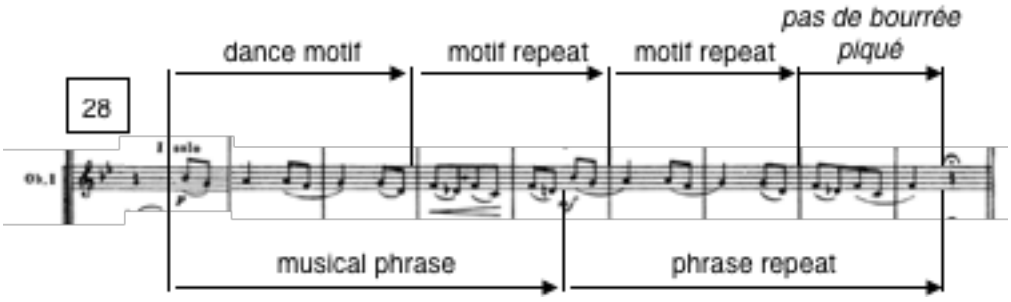

Figure 6.5 *Variation I Candide* - crossing of music and dance phrases

In contrast, as the last eight bars build to the greatest musical energy of the piece, Ardor lies on the stage and reaches her hands towards Aurora. This contrast between the higher energy music and the low energy movement is accentuated even further in the final two bars; as the music reaches its final climax, Ardor comes to rest entirely, her passion spent, and is carried from the stage by two of the other fairies. Choreographing against the musical energy is often seen in Bourne's work, in this instance the higher musical energy at the end of the piece is attributable to the number and types of instruments playing, and the increase in dynamics to *mezzo forte*, and it serves to emphasise the disparity between the music and dance components.[18]

[18] Note that the effects can differ according to the context, such as the extended freeze in Antony Tudor's *Jardin aux lilas* (1936) (Jordan, 2000, 292).

Variation V Violente

A contrasting profile of musical energy is seen in the waveform of *Variation V Violente* (Figure 6.6). Instead of the quality of smoothness seen in the first variation, the overall energy level is much higher and also varies much more throughout the piece. The spikiness of the profile reflects the *staccato* quality throughout. The 2/4 piece, in F major and with the structure A A1 B A2, opens loudly *allegro molto vivace*, and continues with dynamic changes from *fortissimo* to *piano* within each two bars of the eight bar introduction. The melody is characterised by an offbeat three-note motif, which alternates, question-and-answer style, between the violins and the clarinet (and later the flute) in four-bar phrases up to bar 40 (Figure 6.7). Each set of four bars begins

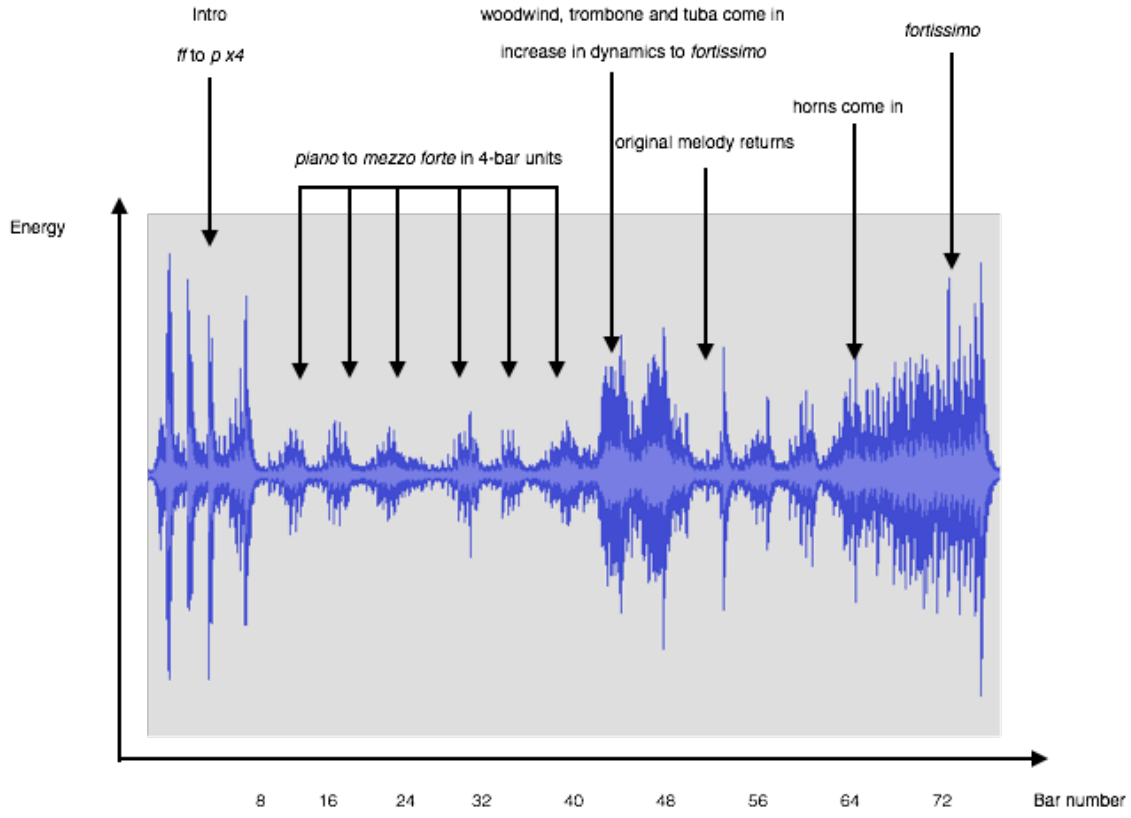

Figure 6.6 Musical energy of *Variation V Violente*

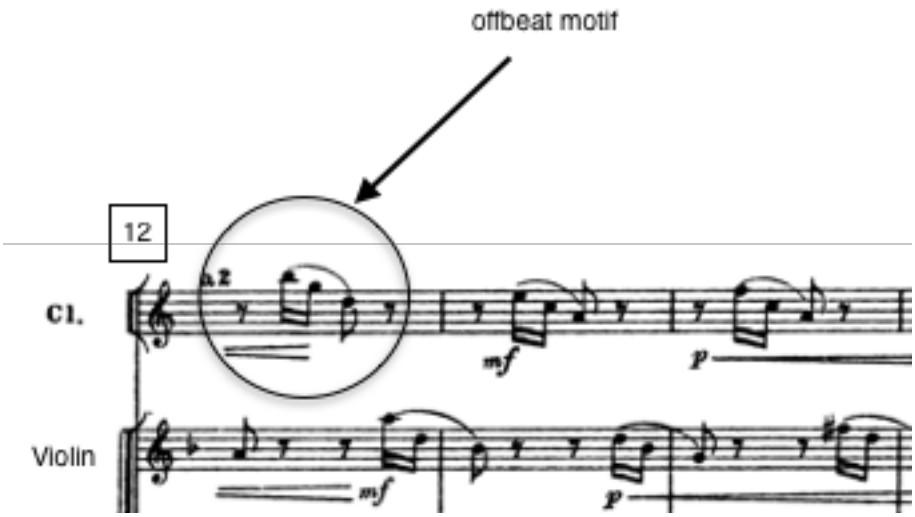

Figure 6.7 Question and Answer motif of *Variation V Violente*

piano and increases in loudness to *mezzo forte*, which can be seen in the waveform. At bar 41 the melody changes, the remainder of the woodwind instruments and the trombone and tuba begin playing, and the loudness increases to *fortissimo*. The original motif returns at bar 52 in its four-bar phrases; the energy is higher because of the additional instruments playing and it increases further from bar 68 when the horns come in, reaching to *fortissimo crescendo* at the end. Like *Variation I Candide*, the musical structure is based on repeated four-bar phrases (Table 6.2).

Table 6.2 Musical Structure of *Variation V Violente*

Musical Structure	Bar Numbers	Notes
Introduction	1-8	4x2-bar repeat
A	9-25	4x4-bar repeat
A1	25-40	4x4-bar repeat, slight variation on A
B	41-52	2x4-bar repeat *fortissimo*, 4-bar *piano*
A2	52-76	6x4-bar repeat, variation on A

Tantrum, the Fairy of Temperament, is one of Bourne's three male fairies, and is danced by Liam Mower in the recording analysed (Morris, 2013a, [DVD]). Of all the fairies, his variation is most obviously like its Royal Ballet counterpart, the Fairy of the Golden Vine, in that it retains the distinctive finger-pointing gesture (Figure 6.8). Laura Morera is the performer in the Royal Ballet production analysed (MacGibbon, 2008, [DVD]). The finger-pointing gesture is allegedly a reference to electricity, prompted by the recent addition of electrical power to the Mariinsky Theatre (Administrator, 2015, [online]).

Figure 6.8 Opening Position of *Variation I: Candide,* Tantrum (Liam Mower) (left) and the Fairy of the Golden Vine (Laura Morera) (right)

Like the Crystal Fountain variation, the structure of the Golden Vine is based on a number of dance phrases which fit into the structure of the music. Unlike Ardor's variation, where her character is portrayed by the quality of her movements rather than with specific steps, Tantrum's variation includes two motifs. Both of these echo those of the Golden Vine. In her opening motif, Morera extends both arms down to the right, then the left, followed by the *attitude* position with the right arm in fifth, then changing to the left arm raised.

All of the arm positions are with her index fingers pointed. The arm positions accent the final note of the offbeat motif in the clarinets. The motif is repeated which concludes the opening theme A. A variation of this motif is seen in Tantrum's opening sequence. Mower extends both arms down to the right, then out to second position, followed by an *arabesque* position with his right arm across his body, and finally to second position again, his index fingers pointed throughout. The relationship of the motif to the music is the same as for the Golden Vine, accenting the offbeat.

Tantrum's second motif occurs with the start of the second musical theme B. Mower whirls his arms at his sides, in a motion similar to skipping with a rope, travelling forwards in a skipping step. The motif is associated with the change in melody from A1 to B, from bars 43-44 and 50-51, and is in time with the quaver beats the first time, and the offbeats when it is repeated. This motif likely takes its inspiration from the skipping *en pointe* in the Golden Vine variation at the same point in the music. Both variations conclude with A2, a variation of the opening melody, and with similar choreography. Tantrum's final *enchaînement* is a series of *pirouettes* and *grands jetés*, whereas the Golden Vine's is a more feminine sequence of *posé* turns and *petit allegro*.

Tantrum's variation is virtuosic, full of turns and jumps, reminiscent of a Petipa male solo. The virtuosity serves to emphasise his feisty personality. Taken as a whole, it is *staccato* in quality, as is the Golden Vine variation, reflecting the musical energy. Tantrum's variation is the most similar to its Royal Ballet counterpart, despite being danced by a man rather than a woman, in its use of the finger-pointing gesture, and dance motifs inspired by the Golden Vine.

6.4.2 Garland Dance

Unlike the Garland Dance examples from the Royal Ballet productions discussed in Section 5.2, where bars 193-260 were cut, Bourne used all the music for his version. The additional bars are repeats of phrases A, B, and A1 from earlier in the piece (in bold in Table 6.3).

Table 6.3 Musical Structure of the Garland Dance

Musical Structure	Bar numbers	Music Notes
Introduction	1-40 (40)	3/4 *Allegro (Tempo di valse)* Introduction
A A	41-72 (32)	2 repeats of A, characteristic three-count lilting rhythm
B B B B	73-108 (36)	4 repeats of B 8 bars, change in rhythm, brass on downbeat of each bar
A1 A1	109-143 (35)	2 repeats of A1, A with addition of syncopated flute motif, further development on last repeat, transition
C C C C	144-176 (33)	4 repeats of C 8 bars, campanella
A **A**	177-208 (32)	A returns for two repeats
B B B B	209-244 (36)	B returns for four repeats, transition
A1	245-260 (16)	A1 returns once
A1	261-268 (8)	A1 returns 8 bars only
D	269-297 (29)	Final section

The energy profile for the music shows the increase in energy as the change in phrases occurs. When a phrase is repeated from earlier in the piece, the increase is less than when it was first heard, on the basis that a familiar phrase is not as stimulating to the listener as a new one (Figure 6.9).

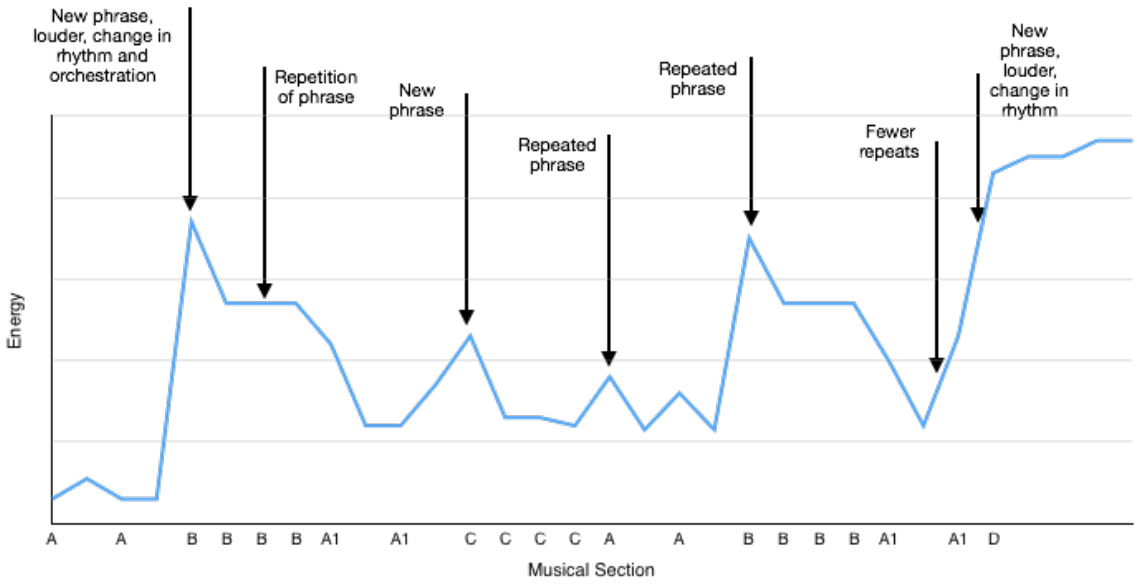

Figure 6.9 Musical Energy of the Garland Dance

The first thing to notice is that Bourne's version does not use the eponymous garlands, or half-hoops of flowers, which has two consequences. Firstly, Bourne's version is set as social dancing by Aurora's friends and family in the context of her birthday party. In reality guests would not dance with hoops, so this lends realism to Bourne's setting. Secondly, the hoops provide a means of adding complexity to the Garland Dance. In contrast, Bourne's version is lower in complexity, and consequently lower in energy too.

During the introduction the scene changes from Aurora's bedroom to the palace gardens for her birthday celebration. The brass sounds coincide with the entrance of the King and Queen (bars 16-24), and later when the King greets his daughter (bars 29-31), creating an association with royalty. Like the Royal Ballet versions, Bourne builds his choreography on the structure of the music. A new dance phrase or grouping coincides with the beginning of a new phrase in the music, which can be seen in the dance energy profile (Figure 6.10). The energy steadily rises through themes B, A1, and C, as the numbers of dancers increases, and the women are lifted by the men. Theme C

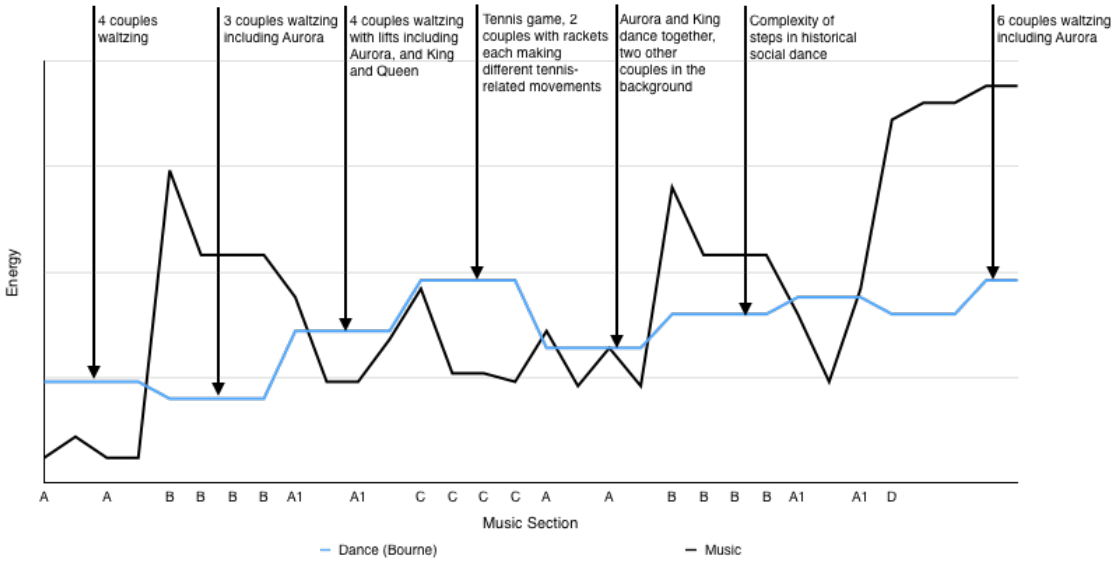

Figure 6.10 Music and Dance Energy of Bourne's Garland Dance

accompanies a danced tennis match. Two couples swing tennis rackets, jumping and bending for simulated tennis shots. Each dancer moves independently of the other, adding complexity and excitement. Intricate footwork inspired by historical social dancing raises the energy as theme B repeats. The waltz finishes with six couples dancing at a quicker pace.

The combined music and dance energy profile is useful for comparing Bourne's Garland Dance to the Royal Ballet versions analysed in Chapter 5, and leads to two important observations (Figure 6.11). Firstly, it shows that Bourne's version is the lowest in energy, and has the least variation in energy throughout the piece, although it has a high energy ending in common with the Royal Ballet versions. This is because, for the most part, there are fewer dancers in Bourne's versions, and there is less complexity in the floor patterns made by the dancers. The result is that Bourne's Garland Dance seems more like realistic social dancing that might occur at a party, whereas the Royal Ballet version is a showy set-piece more tenuously linked to the narrative. Although the Royal Ballet's Garland Dance is traditionally presented as a celebration of

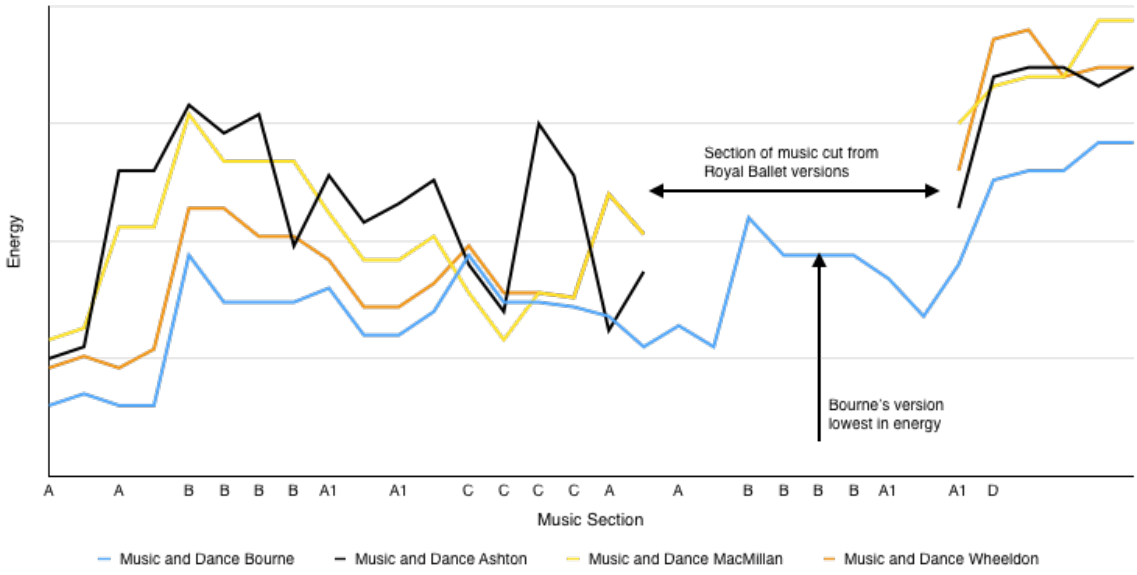

Figure 6.11 Combined Music and Dance - Four Versions of the Garland Dance

the King's clemency towards the knitters, it is not intended to be an authentic peasant's dance.

The second important difference between the two versions is that Bourne's contains moments of narrative importance whereas the Royal Ballet version is 'pure' dancing with no story-telling. For example, during bars 177-208 when theme A repeats, Aurora dances with the King and the other couples recede into the background at the back of the stage. This section of father and daughter dancing symbolises Aurora's transition to womanhood and is a significant moment in the narrative. However, because the energy model as it is currently proposed does not take into account energy attributable to the narrative, the importance of this event is not seen in the energy contour. If the framework were modified to include energy due to narrative events, Bourne's energy profile would be increased in places whereas the Royal Ballet's version would remain unchanged.

6.4.3 The Rose Adage

Reordered from the Royal Ballet version to be at the end of the *Pas d'action* (No. 8) rather than at the beginning, in Bourne's interpretation the Rose Adage is a private duet between Aurora and Leo that shows her fun and teasing nature but also establishes their love. In common with the Royal Ballet versions analysed in Section 4.5, Bourne's version uses all of the allotted music, the *Pas d'action a) Adagio* (No. 8(a)). Recall that Table 4.4 shows the musical structure of the Rose Adage. The analysis follows the structure of the music, as presented in Table 4.4, drawing particular attention to points that are significant from a choreomusical perspective.

The choreographic structure of the Royal Ballet's Rose Adage reflects the musical structure where a motif or phrase is repeated four times, to allow Aurora to repeat a pose or a series of moves with each of her four suitors. In contrast Bourne's version does not use repeating dance motifs or reflect the compositional structure of four repeated phrases. The Royal Ballet's version is also quite complex in terms of its physical structure of concentric circles of dancers. Aurora is at the centre, surrounded by her suitors, maids of honour, and, finally, in a living tableau, the King and Queen and courtiers. Bourne's version is much simpler in this respect, Aurora and Leo are the only dancers. This creates a much more intimate atmosphere for the lovers' duet, whereas the Royal Ballet's setting is a public courting of Aurora, in full view of the court.

Introduction (Bars 1-18)

Both the Royal Ballet and Bourne use the introduction as an opportunity for story-telling. The Royal Ballet's King uses formal mime to tell how his

daughter has grown up into a beautiful young woman and indicates that the suitors are here to offer marriage. In contrast, Bourne's character Leo enters dejectedly pushing his wheelbarrow having been left out of Aurora's party. When Aurora arrives, she greets Leo but he ignores her, continuing his gardening, and they sit back-to-back on a bench as the introduction ends. In the Royal Ballet's version, the harp cadenza that opens the Rose Adage gives a sense of anticipation of something impressive to come. In Bourne's version there is no such sense of occasion. The impact of the music is reduced by the quotidian events on stage.

Theme (A) (Bars 19-29)

The first presentation of the theme is played by the first violins. At times Aurora and Leo are playing like children, she kicks him in the back to push him off the bench (bar 22), and at other times there is a burgeoning sensuality to their movements, such as her back-bend following their embrace (bar 23). Both versions use the 'free' bar 25 to change the dancers' locations on the stage. The Royal Ballet's Aurora returns to the centre of the stage, in anticipation of the repeat of the musical motif M1 which begins at bar 26. Bourne's dancers return to a back-to-back position on the garden bench where they began. The repeating motif M1 has Leo and Aurora continuing their play, in contrast to the Royal Ballet's first set of iconic balances in *attitude* by Aurora.

First Episode (B) (Bars 30-47)

The opening motif of the first episode (B) is characterised by a rising scale in the first violins, interspersed with triplets in the horns (denoted M2 in Table

4.4) (Figure 6.12). The motif is repeated, with the addition of the bassoons, in bar 33, which creates a four-fold repetition of the rising scale. Both versions of the Rose Adage use this motif in their choreography. In a reference to Petipa's version, Leo offers roses to Aurora which she accepts and then throws aside, indicating she is not ready to take him seriously. The presentation of the rose and the subsequent tossing away are timed to coincide with the motif M2, although Leo first presents the rose before the first episode begins, on the rising scale of bar 29 which anticipates the musical motif to follow. Aurora's choreography for this section in the Royal Ballet version is a *posé* turn followed by a supported *arabesque*, repeated to each of the four rising scales. She is partnered firstly by the two princes positioned on stage left diagonal, and secondly by the two princes on stage right diagonal. The supported *arabesques*, and the presentation and rejection of the roses in Bourne's version, punctuate the music (Figure 6.12). In both versions, the movements draw attention to the musical motif, making it stand out from the rest of the music.

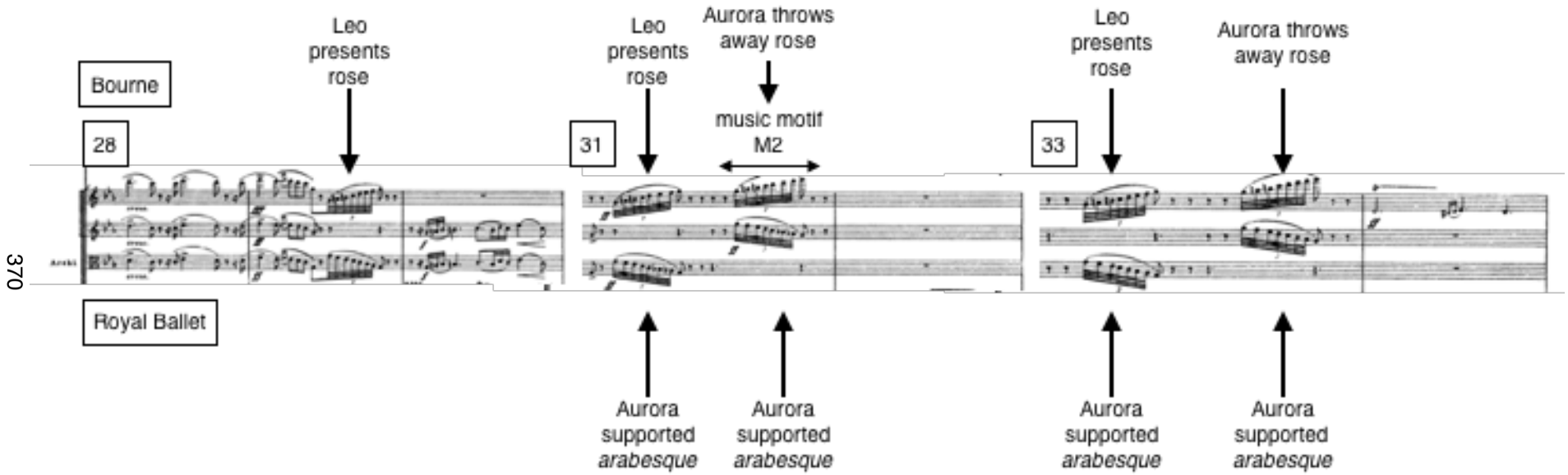

Figure 6.12 Comparison of Use of Musical Motif M2
(bars 28-34)

Theme with Development (A1) (Bars 48-55)

Bourne uses different levels of height in his choreography; at times Aurora and Leo are lying on the stage, at times seated or standing on the garden bench, and occasionally Leo holds Aurora outstretched above his head to create the most elevated level. There does not appear to be a pattern to the levels used, or a significant relation to the music, but rather the music and the dance seem to be on independent paths. This gives the dance a much freer, unencumbered feeling compared with the formality of the Royal Ballet version. However, from bar 48 when the music is building to a *crescendo*, Aurora sweeps her arm across her body as if scooping out the lower notes of the musical theme, again at bar 49, and with both arms at bar 50 to emphasise the connection to the music. Like the section with the roses in the previous section, this provides a short period of close connection to the music.

Second Episode (C) (Bars 56-63)

The second episode provides a lull in the duet. Aurora and Leo lie down together towards the front of the stage apparently out of sight of the guests who reappear after the rain shower. Unnoticed, Caradoc places the poisoned black rose on the garden bench. In the Royal Ballet version, Aurora accepts a rose from each prince followed by a supported *pirouette* in a choreographic motif which accompanies the musical one (M4). Bourne chooses not to draw attention to this motif in favour of including the significant narrative event of the placement of the poisoned rose.

Theme with Development (A2) (Bars 64-82)

Finding the black rose left by Caradoc, Aurora is reminded of the feelings he aroused in her and kisses Leo soundly on the mouth. The following section is danced at a much greater degree of intensity as she expresses these newly-found emotions, and is matched by the increasing dynamics of the music. As the full orchestra plays and the cymbals crash *fortissimo*, she performs a series of joyful leaps into Leo's arms, creating instances of visual capture (Figure 6.13). These sudden movements, in combination with the music, create a more dramatic impact than the corresponding *pirouette* sequence in the Royal Ballet version. As the music continues its triumphant climax, returning to the starting *tempo* (bar 72), Aurora pricks her finger on the rose and falls unconscious. In stark contrast, the Royal Ballet's Aurora performs her final sequence of unsupported balances in *attitude*. This time, each prince makes a *promenade* turn with Aurora holding the *attitude* position before she takes her balance. While in the Royal Ballet version, the music and the dance end in a high energy climax, Bourne creates the greatest possible contrast to the music with Aurora lying on the stage as if dead.

In summary, while both versions of the Rose Adage are used in part for a narrative purpose, they take different approaches. As with the Garland Dance, Bourne's version is less showy, a private duet. Although his version connects less often to the music, where it does it echoes the Royal Ballet version, such as with the roses in bars 28-34. His Rose Adage ends with a significant example of opposition to the musical energy as Aurora falls unconscious. The contrast between the music and the movement is greater in Bourne's version than in that of the Royal Ballet.

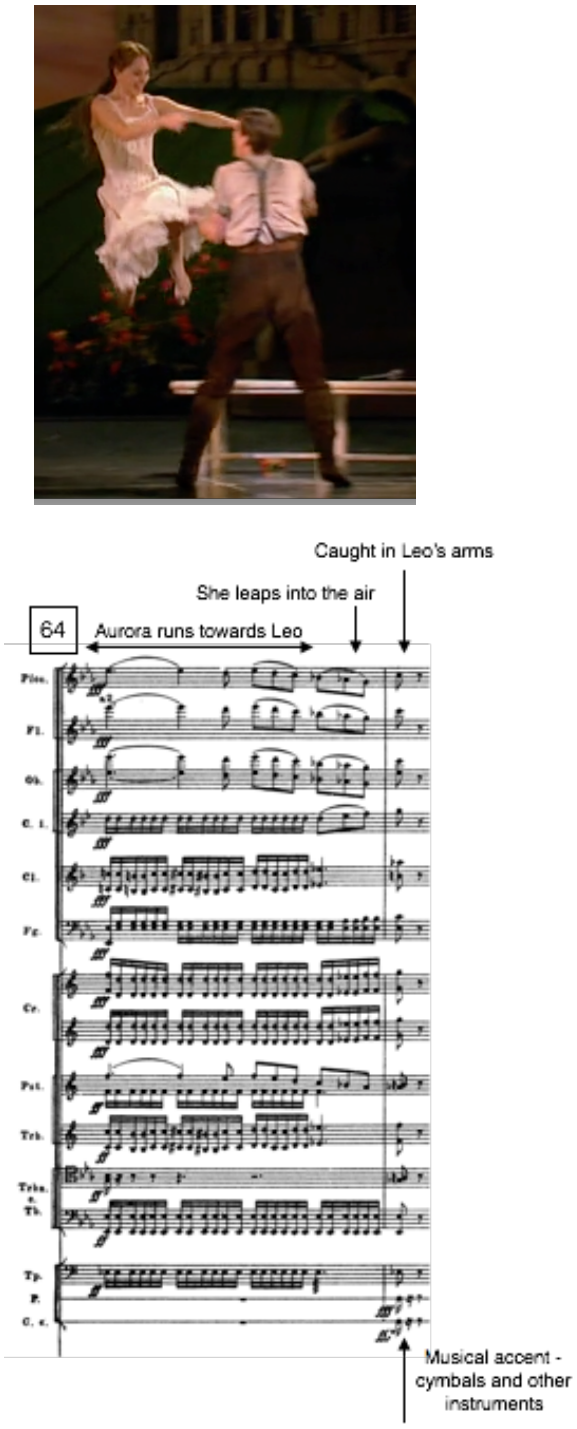

Figure 6.13 Visual capture in the Rose Adage (*Pas D'Action: Adagio* bars 64-65*)*

6.4.4 The Awakening

One of the most iconic moments of the *Sleeping Beauty*, the awakening kiss, is one that Bourne chooses to reproduce almost identically to the Royal Ballet version. The lead up to this moment, however, is quite different in the two versions. As Carabosse's theme is reprised in *Entr'acte symphonique* (No.19), the scene changes to Aurora's bedroom where Caradoc sits by her bed, extending the thematic association to include Carabosse's son. Caradoc is frustrated that he cannot wake Aurora. After dancing with her lifeless form, he kisses her at a *crescendo* of the music (bar 74), but she remains under the spell (Figure 6.14). This is another example of Bourne choreographing against the musical energy. Although we hear the Lilac Fairy's theme (bars 19-21 and subsequently), there is no sign of Count Lilac or any goodness: it is a dark place indeed. This is in contrast to the Royal Ballet version where the Lilac Fairy is guiding the Prince to Aurora. Leo climbs through Aurora's bedroom window as he did in Act 2(B), but is shocked to find Caradoc hiding in her bed. Caradoc leads him to Aurora, lying in another bed, knowing only Leo's kiss can wake her.

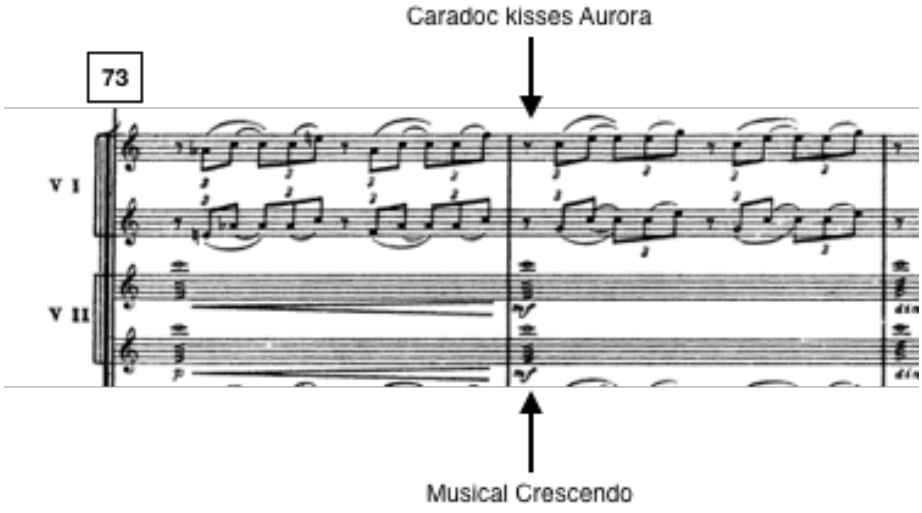

Figure 6.14 Aurora Remains Lifeless *Entr'acte symphonique* (No.19) bars 73-74

The kiss, at bar 143 is virtually identical, choreomusically, to the Royal Ballet version, and those of us familiar with that version cannot help but be reminded of it (Figure 6.15).

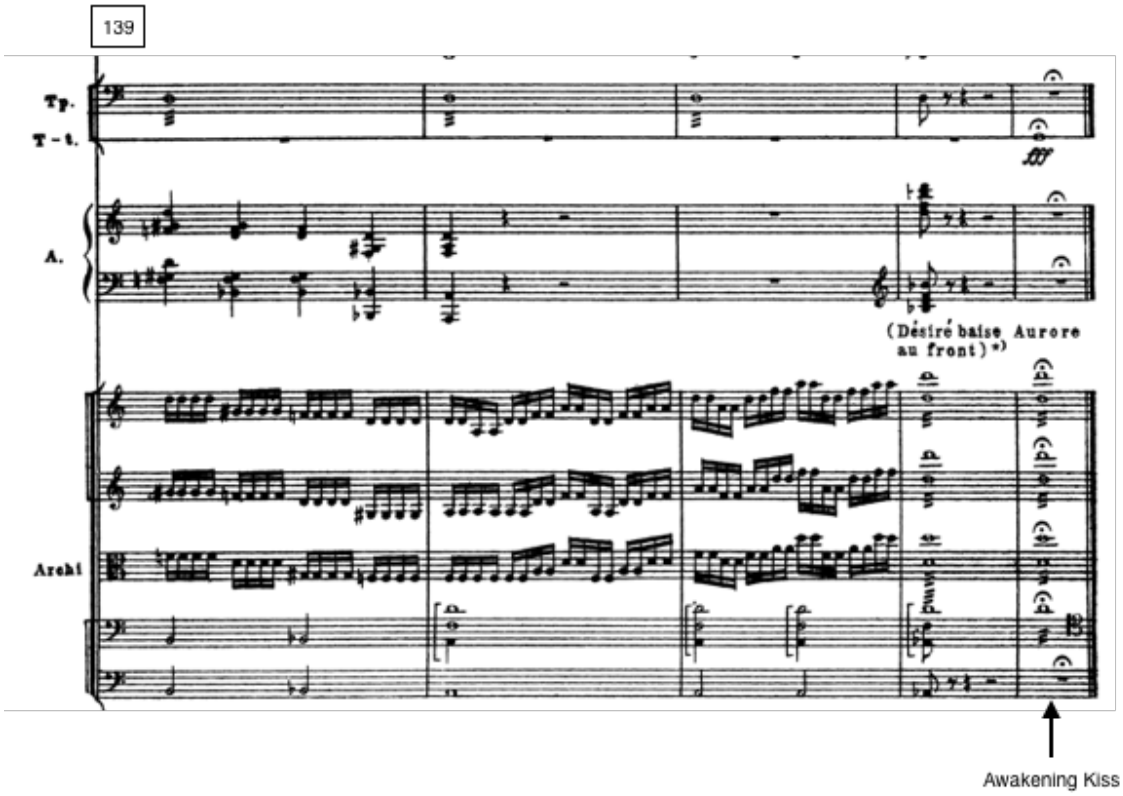

Figure 6.15 The Awakening Kiss Bourne (left), and Royal Ballet (right)

Entr'acte symphonique (No.19) bar 143

However, it is from this moment of great similarity that the two productions diverge, both in terms of plot and from a choremusical perspective, to a much greater extent than they have until now. Instead of the awakening and rejoicing

of Aurora's family and the court that the *Finale* (No. 20) brings for the Royal Ballet, Leo is captured by Caradoc's henchmen and once again locked out of the palace grounds. The music responds to this repurposing; the triumphant brass is readily heard as threatening instead as Leo tries to defend himself.

6.4.5 Act 4(B) - Yesterday Aurora's Wedding

One of the most significant differences between Bourne's interpretation and that of the Royal Ballet is in his approach to Act 4(B). In the Royal Ballet's version, there is little narrative action in the final act; the scene is Aurora's wedding to the Prince, and the *divertissements* are a set of unrelated dances that contribute to the celebration. In Bourne's interpretation the *divertissements* are given a narrative purpose; Leo and Count Lilac must rescue Aurora from the evil Caradoc. The mood for Caradoc's marriage to Aurora is, according to Bourne, 'boldly confrontational, confident, sensual and dangerous' (New Adventures Ltd, 2013, 8). Set in the present day, the movements of the guests arriving for the wedding are angular and jagged, at odds with the lightheartedness of the *Polacca* (No. 22). Leo and Count Lilac are hiding among the guests, but their movement motifs identify them; Leo's running motif and Count Lilac's turns in *attitude* are, by now, well associated with the characters. The following sections discuss the choreomusical highlights of Act 4(B), with comparison to the Royal Ballet production where appropriate.

Caradoc's Solo

The Golden Fairy variation (*Pas de quatre* (No. 23) v*ariation* I *La Fée-Or)*, which only appeared in the Royal Ballet's version until 1952, becomes a solo for

Caradoc in Bourne's version. This variation is a flowing waltz made up of four-bar units. Following a four-bar introduction, the opening section has the structure A B A C (where A, B and C are four bars each) which is then repeated twice more, with development of the four-bar phrases. For the first sixteen bars Caradoc dances to the 3/4 rhythm, using *balancé* steps and three-step-turns. However his hand gestures are at odds with the rest of his body and with the music. They tell a story of machismo and violence, moving abruptly from one frozen position to another. At bar 6 he crosses his fists above his head on counts 1 and 2, then jerks his arms down into a 'strong man' position, on count 3 (Figure 6.16). He pounds his fist into the opposite palm, he makes a second

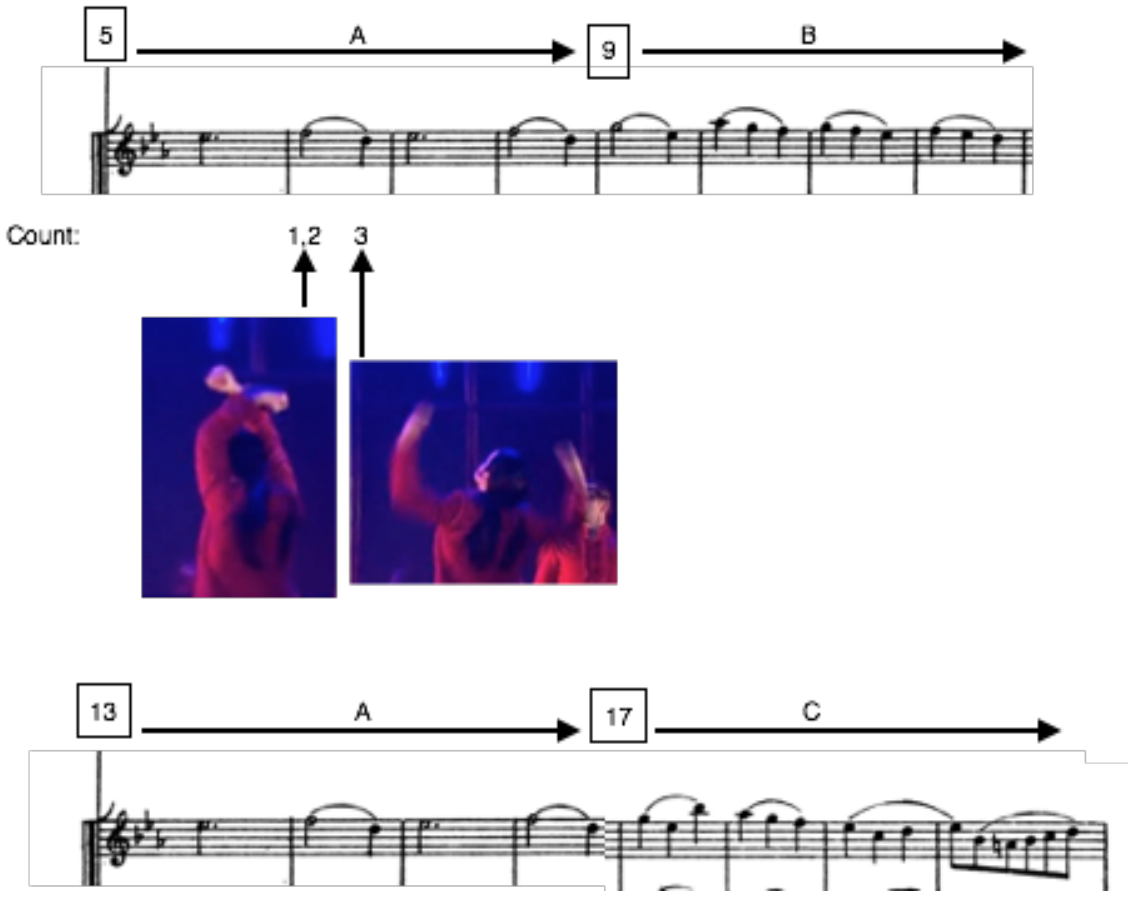

Figure 6.16 Golden Fairy variation (No. 23 *variation* I bars 5-20)

'strong man' show of strength, and with his hands clasped above his head, he brings them to his belly as his body jackknifes forward as if he has stabbed himself. The incongruity of Caradoc's masculine and angular shapes creates a dissonance with the lilting waltz *tempo* and repetitive phrases of the music. On the downbeat of bar 37 he raises his arm and snaps his fingers, summoning one of his henchmen. Caradoc stops dancing for the remainder of the variation, but the wedding guests continue to dance behind him, echoing his earlier movements. Although he is no longer dancing, his movements are carefully timed. On the downbeat of bar 45, the start of the next eight-bar unit, he picks up the embellished dagger brought to him on a black cushion; during the next eight bars he lifts it up for the audience to see. The choreomusical disruption increases; why is there a weapon? Is something more sinister than a wedding occurring? With a sense of irony the waltz continues, sounding more and more frivolous against the malevolence of his movements. In Cook's terminology, this can be thought of as an example of contest, where the music and the dance are at odds with each other. The impact is possibly more unsettling than if the music had been appropriately threatening. In terms of the narrative, the contest results in a sense of uncertainty as to what is happening. The viewer is receiving mixed messages from the multimedia elements, and is left unsure whether to believe his eyes or ears to make sense of the story.

The White Cat

The next piece of music is *Pas de caractère* (No. 24) *Le chat botté et la chat blanche*, and Leo and Count Lilac are hiding amongst the wedding guests in disguise. The ten guests, dressed in red and black, are seated in groups on

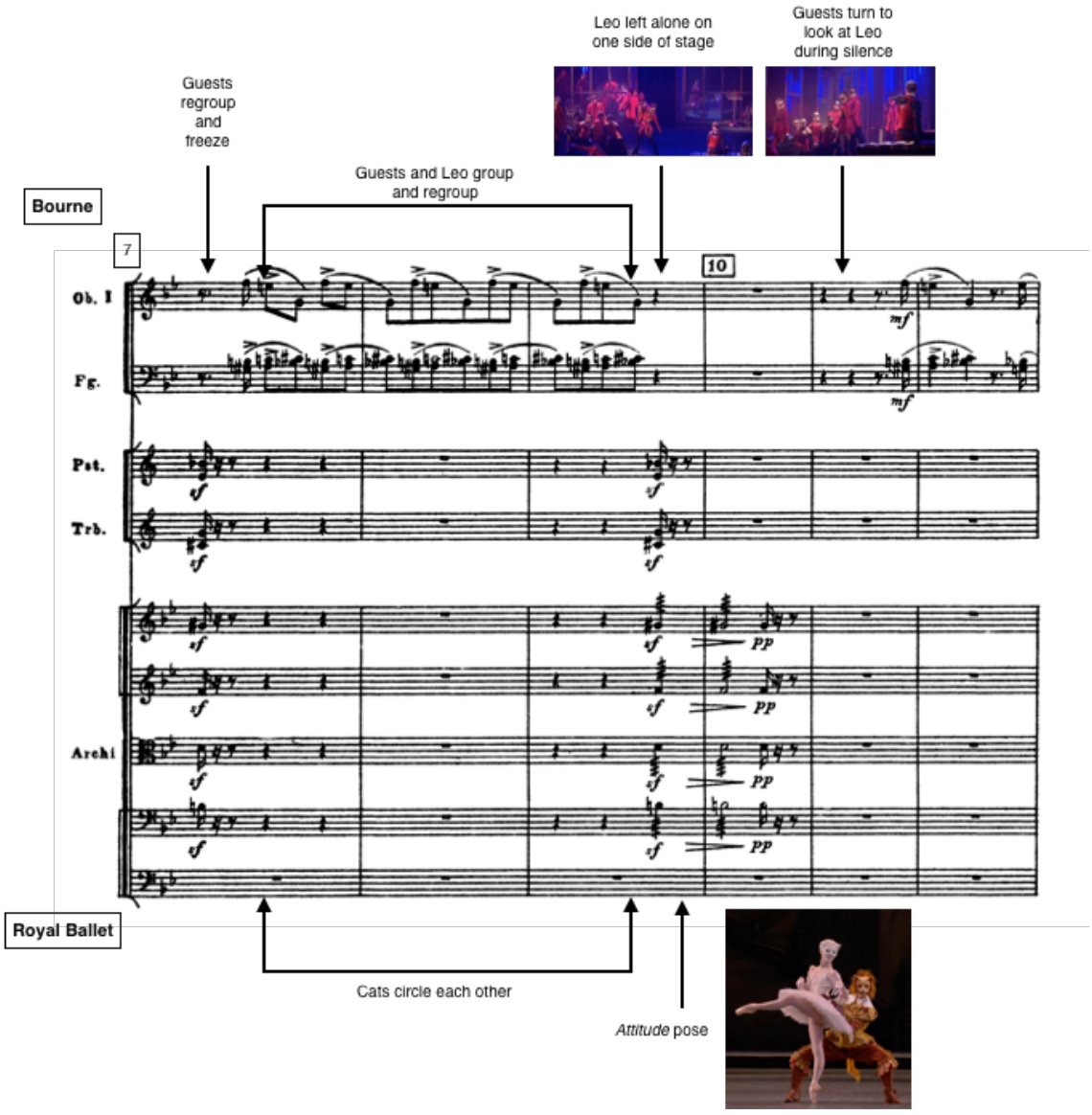

Figure 6.17 The White Cat (No. 24 bars 7- 12)

black sofas; the walls of the set are mirrored, making the group appear much larger. The groups constantly change, as dancers move from one to another, mixing movement and stillness in a series of tableaux. Leo and Count Lilac move among them, searching for Aurora. In the Royal Ballet production, the Puss in Boots and White Cat dance is one of several performed to celebrate Aurora's marriage. In both interpretations, the timing of each movement sequence is precisely matched with the music (Figures 6.17). Ultimately, on the

last phrase (bar 44), Caradoc and Count Lilac are face to face, although whether Caradoc recognises his nemesis is left unclear.

Petipa was descriptive in his requirements for The White Cat music, 'repeated mewing, denoting caressing and clawing. For the end - clawing and screaming of the male cat' (Petipa in Moore, 1958, 64). Tchaikovsky achieved the character of the dance in several ways. Firstly, the *tremolo* in the violin evokes the image of cats fighting and scratching. Indeed, the hand movement required to move the violin bow to create the sound, a rapid 'sawing', is similar to that seen in the dancers' hands as they pretend to scratch one another. Secondly, the use of the oboe creates the 'mewing' cat-like sounds. Finally, the *legato* nature of the phrasing creates the impression of a cat leaping (Tchaikovsky, 1997, 155-159). The White Cat is a good example of the integrated nature of choreography and music that is characteristic of Tchaikovsky's score (Wiley, 1985, 131). Essential to the Royal Ballet's 'White Cat' are the movement motifs that portray feline characterisation primarily by use of the torso, arms and head. These, combined with the music, create a playful quality with alternating flirtatiousness and fighting between the two cat characters.

Yet, Bourne's interpretation of the music is much darker. In his version the feline sounds take on a more sexual and sinister meaning as Leo sneaks into Caradoc's sleazy world to rescue Aurora. Unlike the Golden Fairy variation, The White Cat readily accommodates Bourne's narrative. It is unlikely one would hear the sounds of cats playing, without knowing the origin of the piece. Yet, in actuality, the audience members not familiar with the ballet are more likely to expect the piece to be associated with evil; in Disney's *Sleeping Beauty*

(1959) it is associated with the Carabosse figure.[19] Despite the intensive characterisation of the music, there are also echoes back to Carabosse's theme, particularly in the bassoons, cor anglais and oboes, that locate this dance in the context of the ballet (Wiley, 1985, 146). This contextualisation helps a new interpretation to sit more comfortably within the whole work.

Aurora's Sacrifice

The change in *tempo* from the Sapphire variation's *vivacissimo* to the *andante sostenuto* of *Entr'acte* (No. 18) is startling, as is the appearance of Aurora at the rear of the stage, dressed in a white wedding gown symbolising her innocence. The violin solo takes on a haunting quality. Having created a strong association between Aurora and the violin, we understand that she has reason to be afraid. As with Ashton's choreography of the Awakening *Pas de deux* introduction, the first twelve bars consist of the couple walking, but this is not a partnership of equals being portrayed (see Section 5.1). Bourne's Aurora shows her fear by leaning away from the male guests who leer towards her. She appears to be hypnotised; her body shows no resistance as Caradoc flings her from one side to the other, reaching a momentary stillness in time with the accented violin chords of bars 13-15, against the energy of the music which emphasises Aurora's lack of control. As the opening theme repeats, Caradoc walks her around the dance floor again, as if displaying her to the guests.

[19] Disney personnel working in California in the 1950s would have been more likely to have seen the one-act *Aurora's Wedding*, staged by Colonel de Basil's Ballets Russes de Monte Carlo, than the three-act production of *Sleeping Beauty*. *Aurora's Wedding* typically included the White Cat and its music was adopted by Disney as Carabosse's theme (Hammond, 2017, 12).

While Ashton chose to omit the eleven-bar section of solo violin harmonics (bars 57-67), Bourne decided to shorten the preceding section by omitting bars 18-53 in order to arrive at this section, which is arguably the climax of the piece, sooner. As the violin triplets rise higher and higher in pitch, and become ever quieter, Caradoc's manipulation of Aurora appears to become lighter in touch, catching her with only his hand to the back of her neck. It is a strange climax of music and dance; there is an almost unbearable tension created by a single violin and two dancers whose faces are devoid of emotion. In energy terms, an uncomfortably high *tessitura* in the violin can account for the sense of high tension. The emotionless dancing creates a sharp contrast. The opening theme returns for the third time and Caradoc pushes Aurora into the crowd, as if he is bored with her. Seemingly in a state of shock, she is passed from one male guest to another, unable to move of her own volition. As the last note of the violin fades, she is lying on a black bed surrounded by the guests; the scene is more akin to a sacrifice than a nuptial. While Ashton's *pas de deux* reflects a fluctuating balance of power between Aurora and the Prince, Bourne's version uses the same piece of music to depict Aurora completely at the mercy of Caradoc.

In summary, the preceding choreomusical analysis has highlighted some of the similarities and differences between Bourne's version and that of the Royal Ballet (2006). The following section considers the productions as a whole and uses an energy-based analysis to compare their choreomusical properties.

6.5 Energy Analysis with Comparison to Royal Ballet (2006)

6.5.1 Energy of Music Only

One way of visualising the impact of Bourne's changes to the score is through an energy analysis. The energy-based approach to music and dance is described in Section 2.8. Each of the 31 pieces of the score was assigned to one of two groups, 'static' or 'dynamic'. A piece was judged to be static if its level of energy, or intensity, remained more or less constant throughout (represented by Figure 6.18). The energy level was assessed by a range of musical parameters including *tempo*, dynamics, and numbers of instruments playing as listed in Table 2.6. In contrast, a dynamic piece was one where the energy level changed significantly. Three dynamic shapes were posited: a

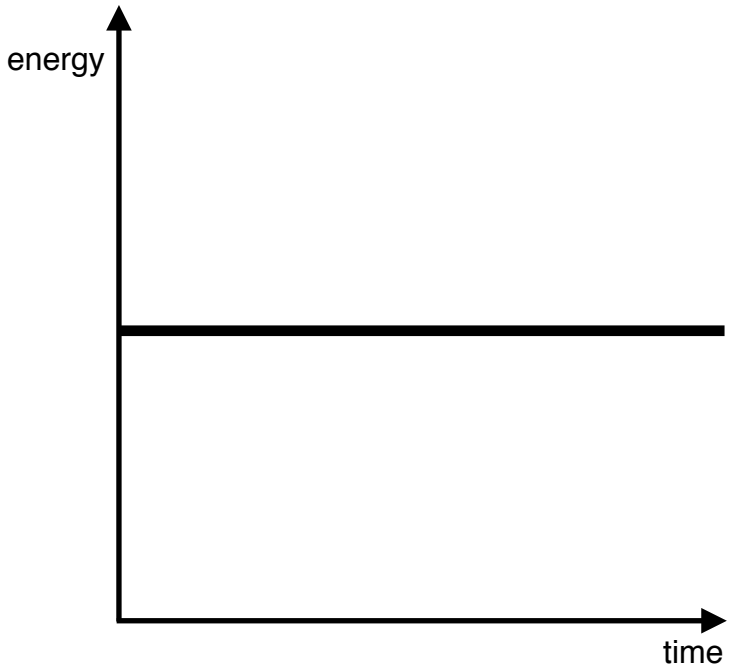

Figure 6.18 Static energy shape

steady increase in energy, for example the *Scène* (No. 7) and the White Cat (No. 24) (Figure 6.19(a)); an increase in energy followed by a decrease, no examples of this shape were found suggesting that a low-energy ending was undesirable for a piece (Figure 6.19(b)), and a series of increases and corresponding decreases in energy (a sawtooth shape), for example the *Finale* (No. 4) (represented by Figure 6.19(c)).

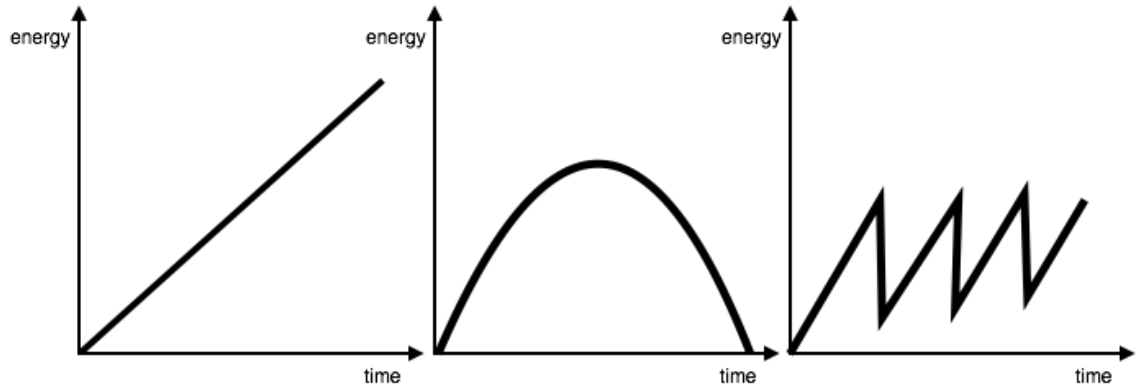

Figure 6.19 Dynamic energy shapes (a), (b), and (c)

Table 6.4 Static vs Dynamic Energy of Score Numbers

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Static**	**Dynamic**	
Act	**No.**	**Title**		**Steady Rise**	**Sawtooth**
Introduction				1	
Prologue	1	*Marche*	1		
	2	*Scène*		1	
	3	*Pas de six*		1	
	4	*Finale*			1
Act I	5	*Scène*		1	
	6	*Valse*			1
	7	*Scène*		1	
	8	*Pas d'action*			1
	9	*Finale*		1	
Act II	10	*Entr'acte et Scène*		1	
	11	*Colin-Maillard*	1		
	12	*Scène*	1		
	13	*Farandole*	1		

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			Static	Dynamic	
Act	**No.**	**Title**		**Steady Rise**	**Sawtooth**
	14	*Scène*			1
	15	*Pas d'action*			1
	16	*Scène*	1		
	17	*Panorama*	1		
	18	*Entr'acte*		1	
	19	*Entr'acte symphonique*			1
	20	*Finale*		1	
Act III	21	*Marche*	1		
	22	*Polacca*	1		
	23	*Pas de quatre*			1
	24	*Pas de caractère*		1	
	25	*Pas de quatre*			1
	26	*Pas de caractère*	1		
	27	*Pas berrichon*		1	
	28	*Pas de deux*			1
	29	*Sarabande*	1		
	30	*Finale et Apothéose*			1

Looking at the entire score, as shown in Table 6.4, ten of the thirty-one pieces were judged to be musically static. The remaining two-thirds of the pieces were judged to be dynamic. When the same analysis was repeated for the pieces of the score Bourne chose to use, only three of the static pieces were used: *Scène* (No. 16), *Panorama* (No. 17), and *Polacca* (No.22). The overwhelming majority of the pieces used were those considered to be dynamic (more than 85%) compared with two thirds of the reference score. This suggests that Bourne is more driven to include the music with changes in energy, which is one of the ways of creating a stimulating production. A production of music all of one intensity, even if it were a high intensity, would have no contrast and soon bore the audience. Bourne only omitted two pieces judged to be dynamic, *Pas de quatre* (No. 25), traditionally the Bluebird *pas de*

deux, and *Pas Berrichon.* (No. 27). When I discussed this finding with Brett Morris, the Musical Director, he corroborated the result saying that Bourne's emphasis is on high pace and energy across his productions generally, to keep the audience entertained (Morris, 2017, [interview]). This contrasts with only 70% for the Royal Ballet (2006) production (19 pieces out of 27 used considered dynamic), which is close to the reference score percentage. So, although this was only a crude method, categorising the pieces as static or dynamic, it was able to distinguish the Bourne production as being one that included significantly more pieces with changes in musical energy than the Royal Ballet production.

In an attempt to refine this method, each piece of the score was assigned an energy level on an ordinal scale from one to ten based on the musical parameters listed in Table 2.6.[20] A comparison was then made of the average energies of the music in each act between the reference score and Bourne's production (Figure 6.20). This analysis shows that it is in the last two acts that Bourne boosted the production's energy level by means of his selection of pieces. It also shows that the energy level increases from one act to the next (Acts 2(B) and 3(B) are the same), so that the production becomes more energetic as it goes on. This suggests an energy-driven production which will keep the audience entertained even when they have been in their seats for some time. I am not suggesting that this was a conscious decision in terms of the energy of the numbers, but more likely an instinctive one on the parts of Bourne and Morris. This analysis reveals that Bourne likely values choreography to music that is lively and increases in energy during the show.

[20] Recall from Section 2.8 the definition of an ordinal scale - one where the order of the values is significant, but the differences between each one is not known.

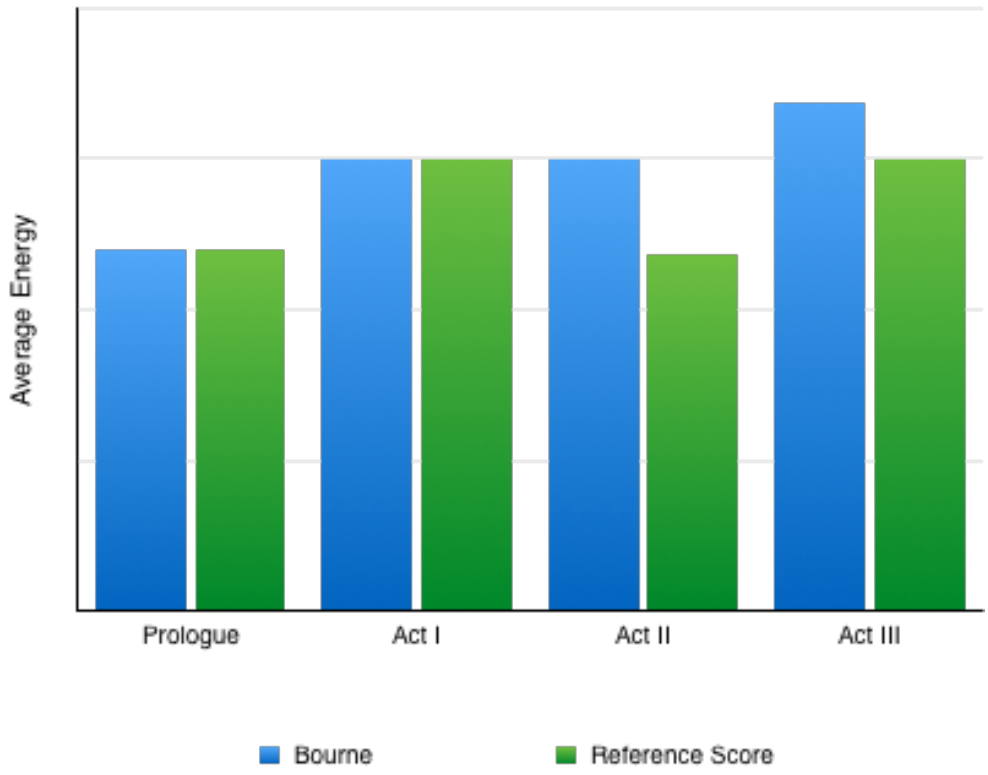

Figure 6.20 Bourne's production - average energy of music in each act

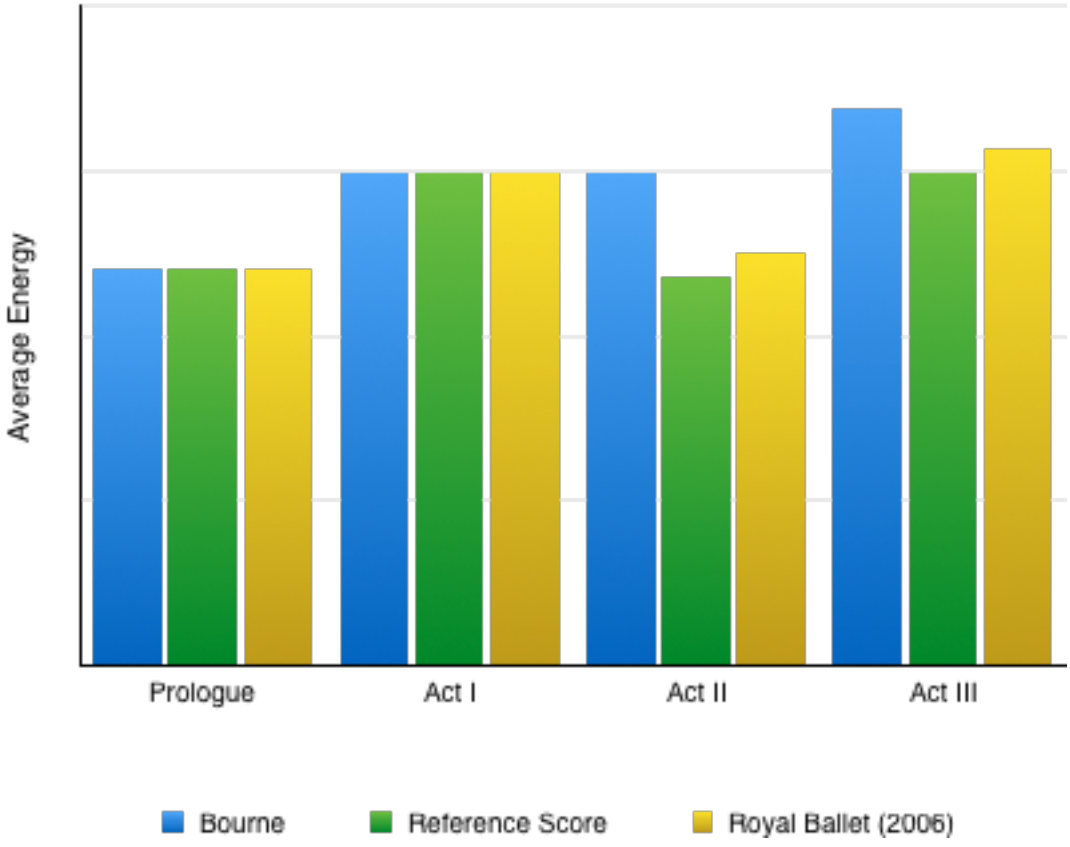

Figure 6.21 Royal Ballet's (2006) production - average energy of the music in each act

The result of a similar analysis for the Royal Ballet (2006) production is shown in Figure 6.21. In comparison, the Prologue and Act I have the same average energy levels as Bourne's production and the reference score. However, Acts II and III are lower in energy than in Bourne's production, and much closer to the levels of the reference score. This reflects the closeness with which the Royal Ballet's 2006 production follows the original score, much as Petipa's version did.

However it could be that Bourne's emphasis on pace and energy is at the expense of light and shade, that is variation between high and low energy sections of music. To investigate this, and to provide an example of the iterative nature of my methodology, a more detailed view of the same information was compiled to show the energy profile of the whole production (Figure 6.22). This shows that there are lower energy numbers in each act, and the energy of each act increases towards the end, raising the tension in anticipation of the next act. Acts 1(B) and 2(B) show a pattern (which is less discernible in the other two acts) of starting at a fairly high energy level, decreasing, and then rising to a higher level than at the beginning to end the act, which indicates a pattern of light and shade. The energy profile of the Royal Ballet (2006) production is shown in Figure 6.23 for comparison.

The most significant difference can be seen in Act II which includes more numbers in total than Act 3(B) and also more low energy numbers. Both productions have lower energy numbers in each act, with the energy of each act increasing towards the end. This is a reflection of Tchaikovsky's score structure as illustrated in Figure 6.24 and based on the recording conducted by Richard Bonynge (Beswick, 1977, [CD]). It is pertinent to note that both productions

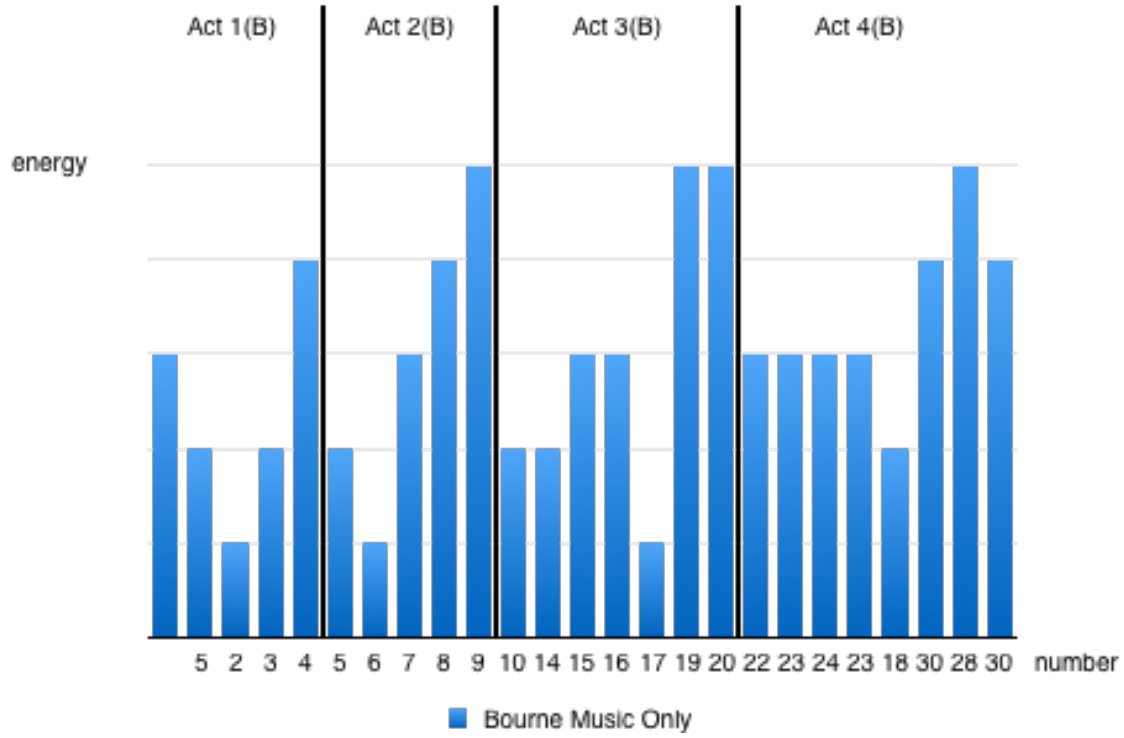

Figure 6.22 Bourne's production - energy profile

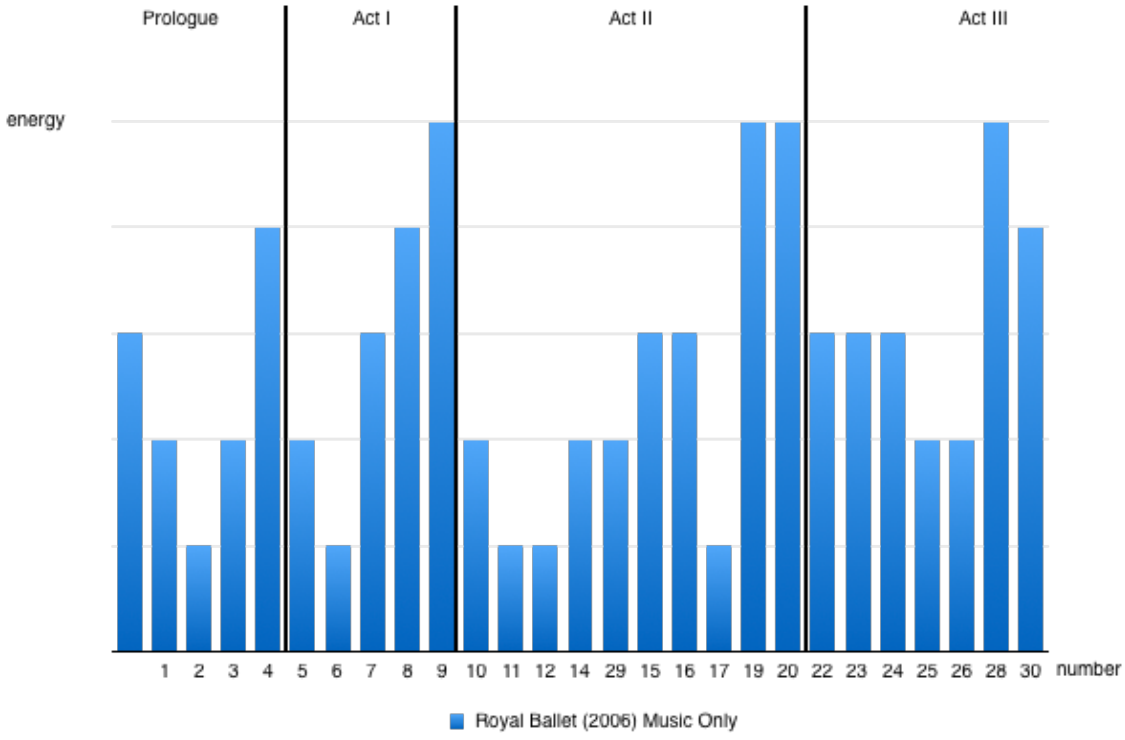

Figure 6.23 Royal Ballet (2006) production - energy profile

remove the relatively low-energy *Sarabande* (No. 29) from its position towards the end of Act III. In Bourne's production the *Sarabande* is not used at all, and in the Royal Ballet (2006) production it is used for the Prince's solo in Act II. This absence results in a higher energy conclusion to both productions, increasing the excitement level.

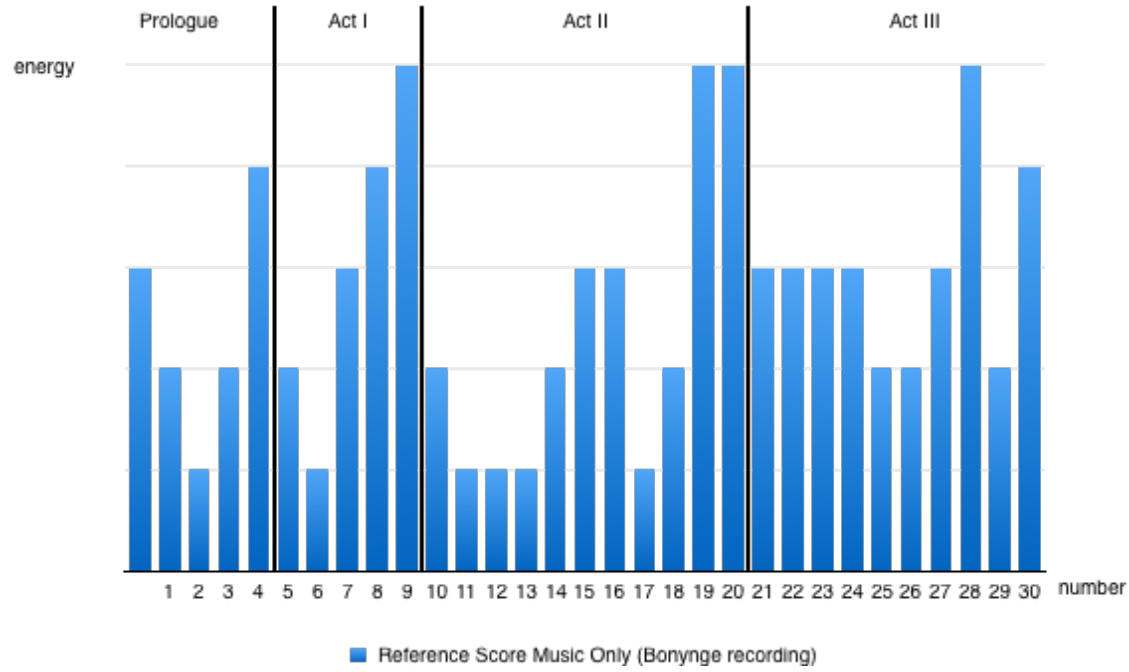

Figure 6.24 Reference Score - energy profile

6.5.2 Energy of Music and Dance

The above analysis took into account the energy of the music alone, and illustrates the impact of the choice of numbers and their order in the production. The following analysis considers firstly the energy of the dance alone, which was calculated using the method described in Section 2.8 (Figures 6.25 and 6.26), and then the combined energy of the music and dance together (Figures 6.27 and 6.28), calculated as the sum of the individual components.

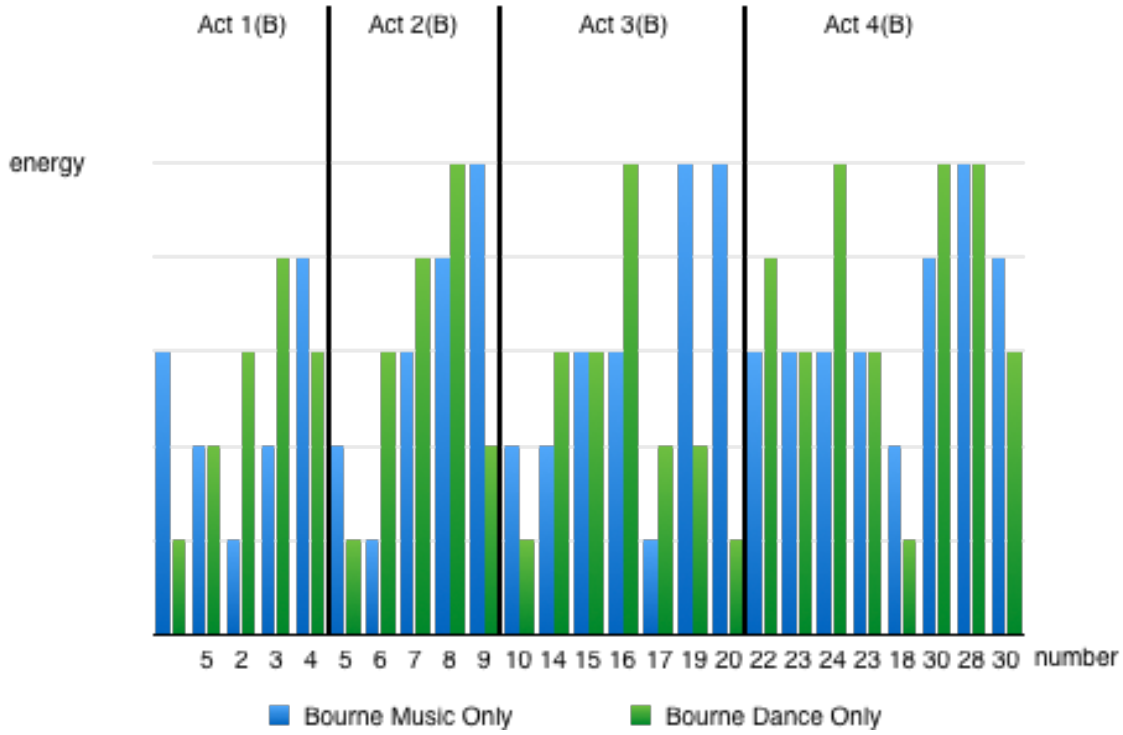

Figure 6.25 Bourne production - music and dance components

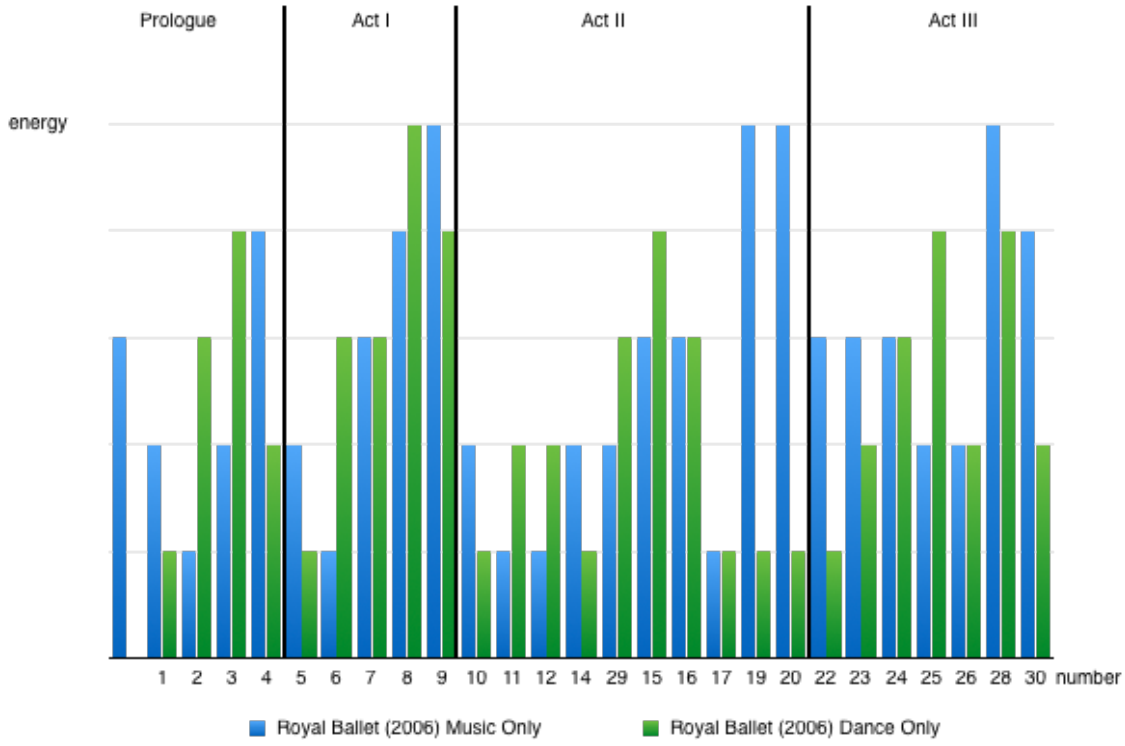

Figure 6.26 Royal Ballet (2006) production - music and dance components

The first thing that becomes apparent when looking at the energy profile of the dance alone for the two productions is that the pattern of low-to-high energy for each act that was seen for the music alone is not reflected in the dance. There is an approximation to this characteristic shape in the first two acts of both productions, but the final two acts show much more variation in energy (Figures 6.25 and 6.26). This is not surprising, given the way in which the productions were created. That is, the music was composed first, albeit with inputs from Petipa with regards to the scenario, and in some cases, the types of dances required.

For the Bourne and Royal Ballet (2006) productions, the choreography was created after the music, and in conjunction with it. Therefore, it is unlikely that the choreographer/producer would conceive of the production in terms of the dance alone. Given that the choreography was made 'to' the music, looking

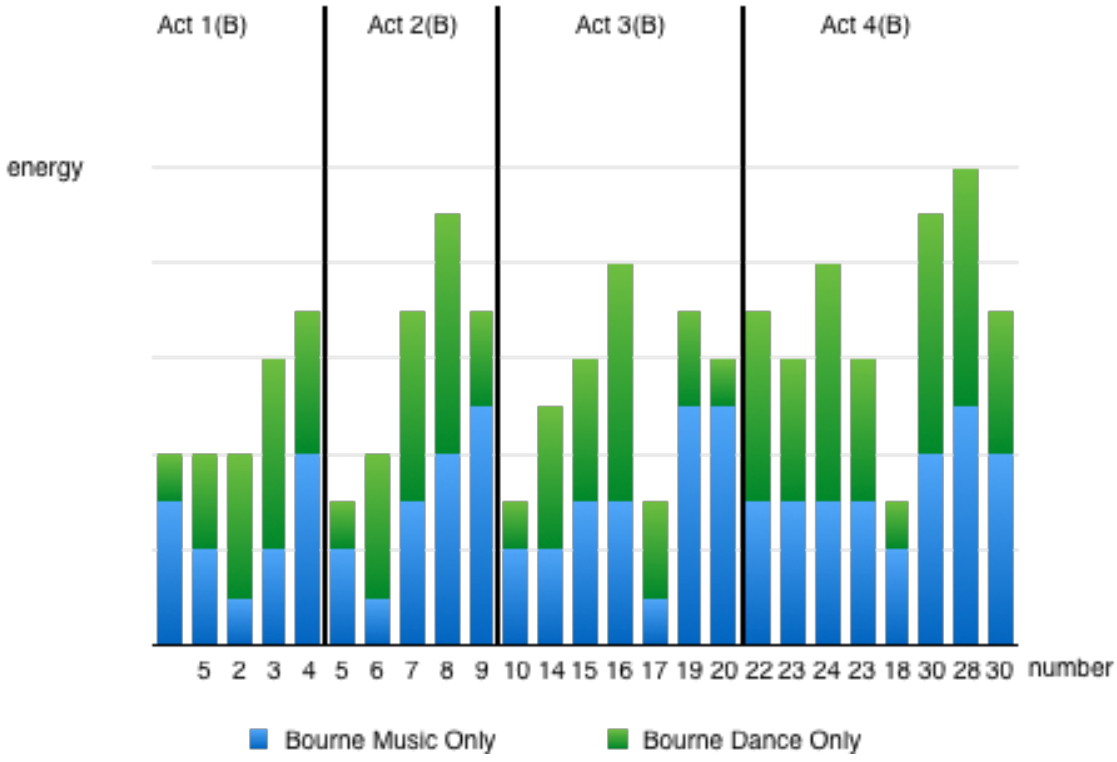

Figure 6.27 Bourne production - music and dance combined

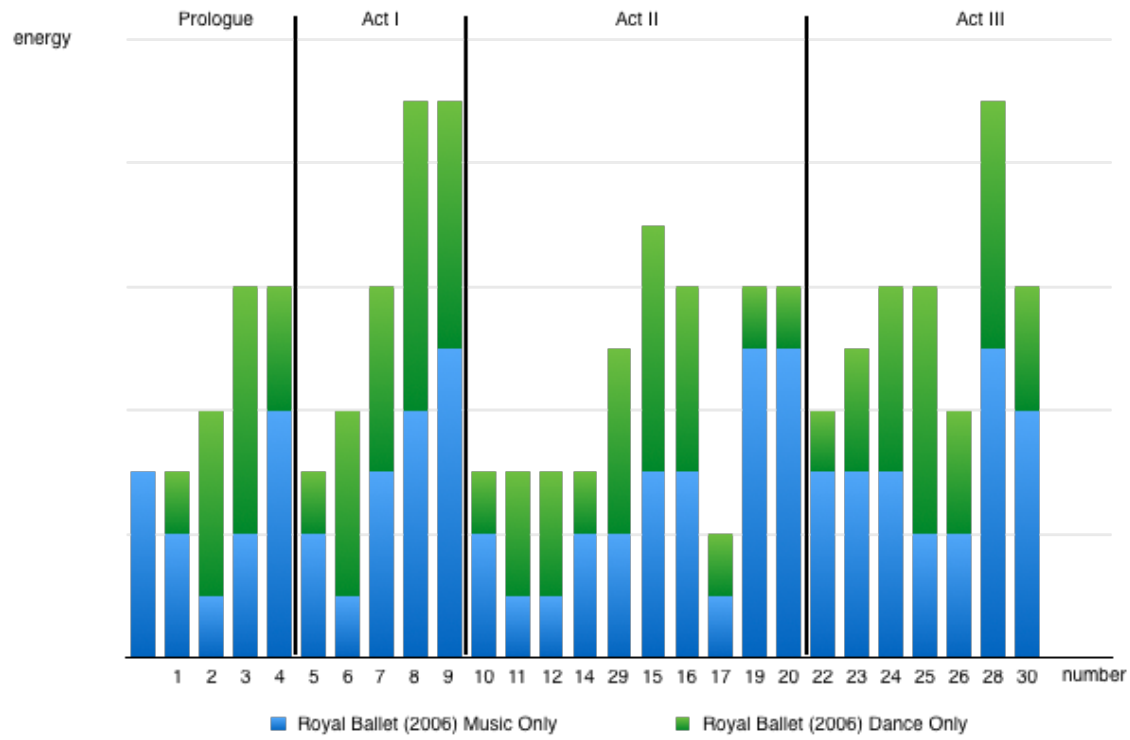

Figure 6.28 Royal Ballet (2006) production - music and dance combined

at the energy profile of the music and dance combined is more likely to be useful (Figures 6.27 and 6.28).

When the music and dance energies are combined, as shown in Figures 6.27 and 6.28, both productions have an energy profile which moves from low to high energy in each act. This suggests that it is desirable to end each act with a sense of anticipation for the next one, and the final act with a high level of energy, created by excitement or tension. This approach helps to hold the audience's interest throughout the production.

Bourne's propensity to choreograph against the energy of the music, that is to set low energy movements to a higher energy musical parameter and vice versa, can seen from Figure 6.25. If a difference in music and dance energy scores of two or more on a scale of zero to five is considered to be significant, then nine of the numbers (approximately one third) show a significant difference

between the energy of the music and the dance. These are roughly equally divided between those higher in dance energy and those higher in musical energy. A somewhat surprising result is that approximately one third of the numbers in the Royal Ballet (2006) production also show a significant difference between the energy of the music and the dance. Choreographing against the musical energy has not previously been attributed to the Royal Ballet's *Beauty*. A closer investigation shows that for both productions, the energy of the dance was significantly higher than that of the music for the *Scène* (No. 2), the *Pas de Six* (No. 3), and the *Valse* (No. 6). The choreography for all of these numbers contains ensemble dances with many dancers forming elaborate patterns which is reflected in their high energy score. Also for both productions, the energy of the dance was significantly lower than that of the music for the *Entr'acte symphonique* (No. 19), and the *Finale* (No. 20). In Bourne's version the *Entr'acte symphonique* accompanies a scene where Caradoc has captured Aurora and is trying to awake her lifeless body. Caradoc makes most of the movements which are at floor level, and the mood is sombre, resulting in a low energy score. The Royal Ballet (2006) production has the Prince and the Lilac Fairy journeying through the forest to the castle. The movements consist of walking and gestures of mime, again resulting in a low energy score. For both productions the awakening kiss occurs at the end of the *Entr'acte symphonique* (No. 19) and the Act II *Finale* (No. 20) accompanies a section of acting rather than dancing. In Bourne's version, Leo is captured by Caradoc's henchmen and once again locked out of the palace grounds. In the Royal Ballet (2006) production, the court awakes and rejoices.

The preceding analysis of the music and dance for the *Entr'acte symphonique* (No. 19) and the *Finale (*No. 20) again raises an important limitation to this approach - it does not take into account what is happening in the narrative.[21] In both productions, both pieces score similarly high for music and low for dance resulting in a similar overall score. Yet there is the sense that the *Finale* (No. 20) is more significant than the *Entr'acte symphonique* (No. 19), in that the events that follow the kiss that breaks the spell and wakes Aurora from her hundred year sleep are more significant than those which precede it, that is, Caradoc's frustration (Bourne's version), or the journey to the castle (Royal Ballet (2006) version). The method could be extended to attribute a score for the significance, in other words energy, of the narrative for each number. A measure of the total energy could then be made by summing the component scores for music, dance and narrative.

The final metric of comparison is the average of the combined music and dance energy scores to give an overall energy level of the production. Bourne's version has an average energy of six out of ten, whereas the Royal Ballet (2006) production scores only five out of ten. This result is consistent with the preceding analysis which points to Bourne's higher energy approach.

However, averaging across an entire production, or even across one section of music may be problematic (see Section 2.8). The allocation of a single level of energy to one piece of music is subject to errors in averaging, especially for the pieces that include a number of different subsections of differing energy, such as a *pas de deux* consisting of an *adage*, two variations and a *coda*. However, the method still provides useful insights into the

[21] This limitation was first raised in Section 6.4 in the context of the Garland Dance.

changing energy levels of a production. It is important to be aware of large changes of energy within a number (or act), in order to take into account these smoothing errors.

6.6 Conclusions

Bourne's *Sleeping Beauty* uses Tchaikovsky's score to tell a different story which, if preconceived notions of the Royal Ballet version can be put on hold, sounds appropriate and coherent. Doubtless there are other stories to be created from this score by other choreographers. Bourne's skill is in hearing the score anew and then creating the movements for his dancers to tell a story. His first act is the most similar to the Royal Ballet's Prologue. The choice of pieces from the score is the same and the movement style is the most balletic. The narrative is also consistent: the presentation of gifts to Aurora; Carabosse's arrival and curse (placing the black rose in Aurora's crib); and the Lilac Fairy/ Count Lilac intervention and counter-curse, reassuring the King and Queen that Aurora will not die but will be woken from her long sleep. Bourne's version diverges more and more from the Royal Ballet production as it goes on, in narrative, movement style, and choice of music.

The one notable exception to this divergence is the Awakening kiss which was virtually identical in both productions. It seemed as if Bourne was paying tribute to the Royal Ballet productions by incorporating a very similar interpretation of this important moment. Elsewhere, Bourne's repurposing of the score results in the emergence of new meanings. The White Cat (No. 24), for example, becomes a search for Aurora at Caradoc's sinister party, and the knitter's scene (*Scène* (No. 5)) becomes a theme for Aurora. Using Cook's

terminology, in these examples, the dance multimedia component has been replaced as a result of the repurposing of the musical component. The combination of these two components results in the emergence of new meaning: the White Cat is heard as sinister, whereas in the Royal Ballet version, the same music is heard as playful. The economy of dancers and the smaller production is characteristic of Bourne, as is 'big' music, for example Tchaikovsky's other ballet scores, so the criticism of not filling Tchaikovsky's music (listed in Section 6.1) stems perhaps from people not familiar with his other work.

Bourne maintained the use of musical motifs, leitmotifs associated with characters, in his *Sleeping Beauty*, and also the association of Aurora with the violin. These devices aid the story-telling. Portraying the narrative also relies on the ability of the dancers to act, using natural everyday movements. Choreographic motifs corresponding to musical ones were found less often than in the Royal Ballet productions. An exception to this was in Tantrum's variation which was characterised by two motifs. One was the finger-pointing gesture seen in the Royal Ballet's Fairy of the Golden Vine.

Bourne's Garland Dance was atypical of his production in that it was generally low in energy, lower than the three Royal Ballet versions analysed. This resulted in a dance which felt less like the showy set-piece of the Royal Ballet and more like the realism of social dancing by ordinary people at a party.

The Rose Adage provides a clear example of the impact of what is seen on what is heard. During the introduction, and the second episode, Bourne has his characters involved in everyday activities. In the first Leo is gardening, and in the second guests return to the garden after the rain. The accompanying

music seems to suit these breaks from the dance, and sounds calm. In contrast, the same sections of music in the Royal Ballet version sound much more exciting. For example, in the introduction the King's mime states his desire for Aurora to choose a husband from the gathered suitors. The accompanying harp cadenzas build a sense of anticipation of the dance to come.

From a methodological perspective, the visualisations of the musical waveform and the music and dance energies proved to be effective tools. Waveforms derived from the software application Audacity were useful for illustrating the dynamics and texture of the two fairy variations analysed.

The energy analysis revealed some of Bourne's choreographic values such as pace, and dancing against the energy of the music. His propensity to be at odds with the musical energy could be seen at the level of a few notes, such as in the *Entr'acte symphonique* (No. 19), and at the level of an entire dance, such as in Caradoc's aggressive solo to the gentle Golden Fairy variation (No. 23 *variation* I). Bourne's preference for a pacy production was illustrated by the energy analysis at the whole production level. Examining the energy of each number showed, however, that this was not at the expense of light and shade within each act. The energy analysis also revealed that approximately one third of the numbers in the Royal Ballet (2006) production also show a significant difference between the energy of the music and the dance.

Foldout 6.1 Bourne's Production (2012)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Petipa (1890)**	**Bourne (2012)**
Act	**No.**	**Title**		
Introduction				
Prologue (Act	1	*Marche*		
	2	*Scène*		
	3	*Pas de six*		Bars 1-8 of *Adagio*, solo variations and *Coda*
	4	*Finale*		
Act I (Act 2(B))	5	*Scène*		Used to open Act 1(B) and Act 2(B), bars 149-209 cut
	6	*Valse*		
	7	*Scène*		
	8	*Pas d'action*		major cuts
	9	*Finale*		bars 107-110 cut
Act II (Act 3(B))	10	*Entr'acte et Scène*		Cut from end of bar 15
	11	*Colin-Maillard*		
	12	*Scène*		
	13	*Farandole*		
	14	*Scène*		Start from bar 2
	15	*Pas d'action*		*Coda*: bars 42-61 cut
	16	*Scène*		
	17	*Panorama*		Bars 41-66 cut
	18	*Entr'acte*		Used in Act 4(B) after Sapphire (No. 23 var III), bars 18-53 cut
	19	*Entr'acte symphonique*		bars 15–35 cut
	20	*Finale*		From bar 38 to end
Act III (Act	21	*Marche*		
	22	*Polacca*		bars 115–139 cut
	23	*Pas de quatre*		Variation I. Variation III used after No. 24 White Cat.
	24	*Pas de caractère*		
	25	*Pas de quatre*		
	26	*Pas de caractère*		
	27	*Pas berrichon*		
	28	*Pas de deux*		Used in between *Finale & Apothéose*, *Adagio* only
	29	*Sarabande*		
	30	*Finale et Apothéose*		bars 74-250 cut, 262-273 cut, 430-436 cut, 441-449 cut

Key:

Green Used in its entirety
Light GreenPartially used
Red Not used
Amber Used in a different order to the reference score
Light Amber Partially used in a different order and to indicate its new position

Chapter 7 - Conclusions

There is no end to learning.

(Schumann, 2005 [1848], 39)

I set out to investigate interpretations of *The Sleeping Beauty* from a choreomusical perspective, focussing on the Royal Ballet's series of productions, and Bourne's version. Having established a number of terminology conventions, the thesis opened with the results of a literature review which illustrated the ways in which Tchaikovsky's score acted as a historical text resulting in numerous new readings in danced works since 1890. The film and audio sources available for choreomusical analysis were also reviewed. In addition to the score itself, other key choreomusical threads that provided the heritage of the Royal Ballet's current production and that of Bourne included: the Russian/Soviet tradition; the contribution of Nicholas Sergeyev; Diaghilev's *The Sleeping Princess*; and Anna Pavlova's widespread performance of extracts from *Beauty*.

The resulting contributions to knowledge are in three areas: the history of the Royal Ballet for this piece; the analytical approach to choreomusical studies; and the use of software-based visualisation tools to further the access to, and capture of, both differences between music and dance and relations of equity and co-creation as these are established in this work.

Firstly, in terms of choreomusical analysis, the current research has created a body of information about the history of the Royal Ballet's *Sleeping*

Beauty including how it compares and contrasts with Bourne's reimagined version. By comparing different versions of dances within *The Sleeping Beauty*, attributes of the choreomusical styles of choreographers and the choreomusical performance styles of dancers have been revealed. For example, analysis of the Garland Dance revealed Ashton's ability to create light and shade through contrasting high and lower energy sections, his use of rhythmic devices to create interest between the music and the dance, and that the music and dance were often in opposition to one another from an energy perspective. From the dancer's perspective, controlling the flow of energy and the use of *rubato* were two of the ways in which an individual interpretation is created. For example, Cojocaru's Rose Adage was characterised by the extensive use of *rubato*, whereas Fonteyn's performance of essentially the same choreography was much more on the beat. These attributes have implication for meaning. Considering the Rose Adage example again, Cojocaru's Aurora was a mature and confident young woman, whereas, in comparison, Fonteyn's was more ebullient and outgoing. The concept of a dancer's 'agency' has also been refined to include a choreomusical performance element. The way in which a dancer uses the music in a role such as Aurora demonstrates her agency in contributing to the identity of that performance, although a *Sleeping Beauty* is not typically categorised according to the members of its cast. At the broader level, considering the entire work, a contribution to knowledge has also been made. The production sequences for each Royal Ballet version have been compiled, including the contribution made by each choreographer, over the work's history since its beginning in 1939.

Secondly, a contribution has been made to the toolbox of analytical approaches available for choreomusical studies. A method, and a corresponding visualisation tool, were created to help understand how the choreographer/producer reassembled the score, including how it was shaped, cut, and reordered for a given production. In addition, a way of comparing music and dance in terms of their energy was developed, which is underpinned by recent neuroscience research. It offered promising results at a number of levels of hierarchy, from the production as a whole to a small section of a dance.

Finally, the software tools Audacity and Sonic Visualiser were used to visualise the musical waveform as a part of the choreomusical analysis. Qualities of the music such as dynamics and timbre may be seen within the magnitude and complexity of the waveform. Additional specific conclusions are discussed in: Section 7.1 Tchaikovsky's Score; Section 7.2 Identity and Tradition; Section 7.3 Royal Ballet's *Sleeping Beauty*; and Section 7.4 Bourne's *Sleeping Beauty*. The development of techniques for analysis are covered in Section 7.5 Methodological Reflections. Finally, Section 7.6 Implications for Further Study suggests some areas for future research that have arisen from this project.

7.1 Tchaikovsky's Score

In terms of the body of choreomusical analysis, one of the conclusions that was reinforced time and time again is that Tchaikovsky's score is of paramount importance to danced interpretations of *The Sleeping Beauty*. From a philosophical perspective, one of the identity constraints to determine whether a

performance is of *The Sleeping Beauty* was shown to be that the music must be selected primarily from Tchaikovsky's score. In other words, without his score, the work is not considered a *Sleeping Beauty*. It is innovative in many ways. It is symphonic in the sense that it has a closely coupled dramatic and choreographic design, and it makes extensive use of themes. It also uses new ideas for instrumentation, such as the piano in Act III.

The score is malleable, not fixed; it is reordered and edited according to the choreographer's selection. The choreographer may also choose to repurpose pieces of the score, although its symphonic nature provides a natural resistance to this. The research demonstrates that the choreographer/producer must prioritise amongst choices and constraints, which include: the production sequence itself in terms of music and dance; nurturing choreographic talent and that of particular dancers; and the constraints of budget and time (the Royal Ballet performance is expected to be less than three hours). The length of the score meant that, even from the first production, choreographers would be looking for places to shorten it. The malleability and options for repurposing create a world of possibilities for choreographers and producers to change the way in which the story is told, or even to tell an entirely different story. Re-imaginings of *The Sleeping Beauty* provide new choreomusical relationships and may generate new meanings; they may also offer the opportunity for insights into the original that change its meaning to us. For example, Bourne's version used a range of movement styles incorporating different genres and dances from different times in history. His Rose Adage was an intimate duet for Aurora and Leo, which was quite different from Petipa's court spectacle. Each new production creates a rereading of Tchaikovsky's score, and in this way the

score acts as a historical text that is constantly being renewed in context, dance style, narrative and meaning.

7.2 Identity and Tradition

While noting that the score was found to be crucial to the identity of *The Sleeping Beauty,* exploring the identity of the ballet was particularly complex because it has been produced by so many choreographers and dance companies over time. Additional identity constraints included choreographed movement of any style, and that the work be based on any of the *Sleeping Beauty* tales. The structural elements of a dramatic device whereby the protagonist enters a prolonged sleep, and a battle between good and evil, are considered to be key. This has implications for the canonical master work concept. Petipa's *Sleeping Beauty* has been considered to be the baseline, or canonical master work, by virtue of its historical importance and completeness in relation to the music as scored. The first of these may be true for other ballets, but not necessarily the second. The examples studied move away from this concept in the sense that, within the identity constraints developed, the work is much more flexible in terms of music and dance than the single master work concept implies.

By applying Aaron Meskin's sub-type concept, it has been possible to argue for a hierarchical framework of types and sub-types of danceworks that recognises the importance of authorship and choreographic style, while allowing for the works that develop over time within a company such as the Royal Ballet. Extending Meskin's model and including the concept of a production maps well onto the discourse of dance practice. This approach to identity allows for

changes in dances, choreographic style, choreomusical performance and so on, while still retaining an overall sense of identity that is the Royal Ballet's *Sleeping Beauty*.

7.3 The Royal Ballet's *Sleeping Beauty*

The Sleeping Beauty has become the signature work in the Royal Ballet's repertoire, and the strand of productions provides a unique historical context in which to situate a choreomusical analysis. This research has created a body of information about the history of the Royal Ballet and its *Sleeping Beauty*, including a collation of film recordings suitable for choreomusical analysis. For the first time, a complete analysis of the score structure and choreographic authorship of each *Sleeping Beauty* production has been made. Comparing Royal Ballet productions has:

- Explored the evolution of a major choreographic work over time
- Showed differently nuanced narratives and large structures, across music and dance
- Revealed different choreographic and choreomusical styles
- Revealed different choreomusical performance styles.

The first two productions, in 1939 and 1946, aimed to replicate Petipa's in terms of the music and dances used. The 1939 production served to build the credibility of de Valois' company by demonstrating her dancers' ability to perform this famous nineteenth-century Russian ballet. The 1946 production tapped into the mood of the nation, offering a dose of fairy tale magic in the immediate aftermath of the Second World War. De Valois, with Ashton, had

created a larger-scale production than the first one, and this was to become the benchmark by which future productions were measured.

Subsequent productions showed a growing confidence in terms of the company's choreographic ability. Wright's 1968 production contained both evolution, in terms of the production sequence and revolution in terms of Ashton's choreomusical style. The revolution was in adding two new dances, both to music unfamiliar to audiences of earlier productions, that were recognisable as Ashton's. These were a solo for the Prince to the *Sarabande* from Act III (No. 29), and a *pas de deux* after the Awakening to the *Entr'acte* (No. 18). Although some felt the contrast in styles was a 'rupture', these additions provided another layer of interest to the Royal Ballet's *Beauty*, which, in hindsight, reflected his importance to the history of the Royal Ballet (Croce, 1970, 20-21). While the Awakening *Pas de deux* has been dropped, the *Sarabande* solo has been included in every production since it first appeared. Maintaining an Ashton contribution is demonstrably more important to the Royal Ballet than achieving a greater degree of authenticity to the 1946 production.

In terms of choreographic contributions, the approach to MacMillan's 1973 production appears to have been one of replacing Ashton's contributions with those of MacMillan. This production was stamped with MacMillan's choreomusical style, more than anyone else's other than Petipa. MacMillan's production sequence was more like that of 1946 than Wright's production had been. De Valois' production of 1977 reversed many of the changes made by MacMillan, reinstating Ashton's contributions. It was felt that Wright's and MacMillan's productions had veered away from the 1946 production. As a result, de Valois, and the company management, seemed duty bound to bring

the work back on course. The reality was somewhat different; the 1977 production was not an exact replica of the 1946 one, but a blend of the choreography from those first productions, with the addition of Ashton's 1968 contributions.

By 1994, Dowell's production reflected a much more established sequence. The Prologue and Act I were essentially the same as that for 1946, with the exception of MacMillan's Garland Dance. In Act II, the only marked difference from 1946 was Ashton's Prince's solo. The final act continued to be the place where producers altered the choice of *divertissements*, or made small changes to the Jewel *pas de quatre*. Mason's priority for her 2006 production was to improve Act II, an area where she felt the Messel designs of 1946 had not been as strong as in the rest of the productions. For the Garland Dance, she chose Wheeldon because it was an opportunity to involve a young choreographer and to cement his role in the company.

There has been relatively little repurposing of Tchaikovsky's score during the Royal Ballet's history of *Sleeping Beauty* productions. Since 1994, the only pieces of choreography not associated with their originally intended music are Ashton's Prince's solo to the *Sarabande* (No.29) and parts of Florestan and His Sisters to the *Pas de Quatre* (No. 23). There are several possible reasons for this. Firstly, the 1946 production, which became the benchmark by which subsequent productions were judged, was intended to be as close to Petipa's original as possible. Secondly, the Royal Ballet has rarely deviated from the original libretto. The only notable exception was Ashton's Awakening *pas de deux* to the *Entr'acte* (No. 18). Composed as a violin solo to be performed between the acts, however, this piece of music is not linked to the narrative and

so could be readily repurposed. Finally the symphonic nature of the score means that there is a natural resistance to repurposing which the Royal Ballet choreographers/producers have rarely challenged.

This research has revealed that the importance of the work to the Royal Ballet goes far beyond the production itself as a part of the company's repertoire and even beyond its value as a training environment in classical technique. More important than these two things, *The Sleeping Beauty* acts as the custodian of the values of the company; those of classicism, the preservation of mime, and the understanding and appreciation of music and its phrasing (instilled by Constant Lambert). Maintaining these values must be balanced with a 'living' production that stimulates dancers, choreographers and producers, and keeps box office sales thriving. There is room for different choreomusical styles, within the coherence of Tchaikovsky's score, as demonstrated by the 2006 production which contains choreography by Ashton, Dowell, and Wheeldon, in addition to historical credits to Lopukhov, and, of course, Petipa.

A quest for the success of the 1946 production is apparent from this research, an aspiration which sits in tension with the need for choreographers and producers to have their own creative input. The influence of producers may be significant; there is not one 'authentic' score that must remain sacred, and the choreography is not set in stone but evolves. Additionally, dancers have a creative input in terms of their choreomusical performance. This project has analysed the performances of male and female dancers, in a range of solos, duets, and ensemble dances. It has shown how dancers control their flow of energy, and use techniques such as *rubato* to create a unique interpretation. It

has unveiled the different choreomusical performance styles of dancers in key roles such as Aurora and the Prince. To date, Margot Fonteyn's interpretation is the only one in the Royal Ballet which has transcended choreomusical performance to be considered as co-authorship.

It is inevitable that the availability and quality of sources is a limiting factor of the analysis. This limitation also affects our understanding of an individual dancer's development or history in a role, even from one performance to the next. Royal Ballet stagings prior to 1955, and MacMillan's production are the two areas where recordings were severely limited, necessitating a reliance on printed sources. Useful accounts of the choreography for historical productions for which there was no filmed performance were scarce. It does seem, even nowadays, that critics write a disproportionate amount about costumes, settings, and dancers' performances but little about the actual choreography they perform.

7.4 Bourne's *Sleeping Beauty*

Bourne's reading of the score told a different story, although the underlying themes were such that it was still recognisable as a *Sleeping Beauty*. The overwhelming majority of the pieces Bourne used were those considered to be dynamic (changing in energy, as opposed to static) compared with the reference score. This suggests that Bourne is more driven to include the music with changes in energy, which creates a more intriguing and stimulating production. The energy analysis also revealed some of Bourne's choreographic values such as pace, and dancing against the energy of the music. His propensity to be at odds with the musical energy could be seen at the level of a

few notes, and at the level of an entire dance. Bourne's preference for a pacy production was illustrated by the energy analysis at the whole production level. Examining the energy of each number showed, however, that this was not at the expense of light and shade within each act.

It is significant that the Prologue has remained almost unchanged for the Royal Ballet's history, and for Bourne's production, in terms of the elements of the score used, the choreographic ideas of the fairy variations, the mime between Carabosse and the Lilac Fairy, and the narrative. It is as if Tchaikovsky and Petipa reached an ideal construction in the Prologue which subsequent interpretations have not been able to better. Of course, there are other interpretations which would need to be examined before making a more general conclusion. Bourne also makes use of ballet much more in the Prologue than elsewhere where contemporary dance dominates.

Bourne maintained the use of musical motifs, leitmotifs associated with characters such as Carabosse and Count Lilac/Lilac Fairy, and also the association of Aurora with the violin, as seen in the Royal Ballet production. However, choreographic motifs corresponding to musical ones were found less often than in the Royal Ballet production. An exception to this was in Tantrum's variation, which was characterised in part by the finger-pointing gesture seen in the Royal Ballet's Fairy of the Golden Vine.

In Bourne's interpretation there is a greater degree of repurposing of pieces of the score than in the Royal Ballet versions. Using the music in a different way can be at the level of a few bars, such as in the *Finale* (No. 20 bars 38-58), where the brass sounds triumphant as the court awakes (Royal Ballet), but is heard as threatening when Leo tries to escape from Caradoc's

guards (Bourne). Repurposing can also be at the level of an entire dance, such as in the *Pas d'action* (No. 8 *Adagio*) where the Rose Adage becomes a tender duet for Aurora and Leo.

The choreomusical comparison of Bourne's version with the Royal Ballet's revealed many instances of the impact of what is seen on what is heard, especially for the pieces of the score which were repurposed. The same piece of music can be heard quite differently depending on the dance. Also in Bourne's version, the acting and dancing were much more closely integrated with each other than in the Royal Ballet production, which tended to have clearly distinguished sections of dance and story-telling.

7.5 Methodological Reflections

This research has also made a contribution to knowledge in the techniques for choreomusical analysis. Choreomusicology is a relatively new field of study, and keeping an open mind to analytical methods is important. The 'toolbox approach' of selecting the most appropriate method(s) for a particular analysis was a useful one for this project. It is now clear to me that the selection of tools is governed fundamentally by the research topic, and by such variables as the similarity of the analysis to existing work, and the scale of the piece to be examined, from a few bars to a complete work. This project provided the opportunity to develop new techniques for analysis such as:

- Analysing a production derived from a malleable score
- Visualising the musical waveform to illustrate the dynamics and texture of the music

- Comparing music and dance in terms of their energy, which is underpinned by recent neuroscience research
- Extending Meskin's sub-type concept to develop a workable philosophical framework (see Section 7.2).

This research revealed the malleability of Tchaikovsky's score and required a method to help understand the changes made for a given production. A structural analysis at the level of the entire score, and a corresponding visualisation tool, showed how the choreographer/producer reassembled the score, including how it was shaped, cut, and reordered. This method also facilitated comparison between productions.

Using the software tool Audacity, sections of music were visualised as a waveform. The magnitude of the waveform displacement is an indication of the dynamic level at that point in time. The complexity of the waveform can be an indicator of the range of frequencies, and give a clue to changes in timbre, or texture. For example, the spiky waveform of the Fairy Violente variation (*Pas de six* (No. 3) *variation V*), results from the *staccato* quality of the music.

Recent advances in neuroscience have emphasised the importance of the kinaesthetic domain in the perception of music and dance, which lends credence to analytical techniques based on physical parameters such as energy. Although cross-modal studies are a long way from unravelling the complexities of music and dance perception, they do show the consistent mapping of musical parameters onto kinetic ones and *vice versa*. This allows the music-dance relationship to be reframed as the relationship between heard

actions and seen ones, a useful step for finding a common ‘unit of measurement’ for music and dance.

Given Wallace Berry's acknowledged success in using intensity curves for music, and John Rink finding the same method useful for musical performance, it seemed reasonable to apply a similar approach to dance. Two sets of parameters were developed to estimate the energy of music and dance respectively, and a graphical method to display the resulting energy contours. The graphical presentation was similar to Berry’s intensity curves (Figure 2.9) in terms of the axes and annotation, although different levels of hierarchy were plotted on separate graphs rather than overlaid on the same one. Both the process of generating the energy contours and their subsequent analysis proved to be useful. Without doubt, the interactions between music and dance are more subtle and complex than can be represented by a simple summation. However, this approximation appears to be worthwhile.

The energy analysis, at the level of the whole production, was able to reveal choreographic and artistic values, such as Bourne’s propensity to choreograph against the musical energy, and his preference for high energy pieces, which was validated by his Musical Director Brett Morris. It also revealed, somewhat surprisingly, that approximately one third of the numbers in the Royal Ballet (2006) production also show a significant difference between the energy of the music and the dance. Choreographing against the musical energy has not previously been attributed to the Royal Ballet’s *Beauty*. At the level of a single dance, the energy analysis was also enlightening. A comparison of Garland Dances (No. 6) by Ashton, MacMillon, Wheeldon, and

Bourne, in terms of their energy, revealed differences within and between interpretations.

The development of these new techniques adds a greater selection of tools to the choreomusical analysis toolbox, which in turn improves our ability to understand the work of choreographers and composers, and offers us the chance to hear the music and see the dance differently.

7.6 Implications for Further Study

In general terms this research has raised a number of areas for further study related to the choreomusical analysis of a work such as *Sleeping Beauty*. These include:

- Looking at additional 'classic' malleable scores such as Tchaikovsky's other ballets. Are the scores for *Swan Lake* and *Nutcracker* used in the same way as *The Sleeping Beauty*? That is, are they effectively a pool of music from which a choreographer/producer selects according to the requirements of a particular production? Considering other composers of ballet music, such as Sergei Prokofiev, the same question could be asked of ballets such as *Cinderella* and *Romeo and Juliet.* The application of the method to analyse a malleable score, developed in this project, to other works would serve to explore this question and also test whether the method is more widely applicable.

- Further analysis of choreomusical styles of choreographers. The energy analysis of the Garland Dance revealed differences in the choreomusical styles of Ashton, MacMillan, Wheeldon, and Bourne. Would a similar analysis of other dances by these choreographers support these findings? Or would it

reveal other aspects of their individual choreomusical styles? Similar analyses of other dances by these choreographers would contribute to our knowledge of their styles. Furthermore, the energy method could be used to explore the choreomusical styles of other choreographers by comparing their interpretations of a given work. As a specific example, sections of Mats Ek's version of *Sleeping Beauty*, mentioned in Section 1.2, could be analysed and compared with the results obtained for this thesis. In this way, elements of Ek's own choreomusical style could be explored in relation to those of Ashton, MacMillan, Wheeldon, and Bourne.

- Consideration of changes in choreomusical style over time for other classical ballets. From a choreomusical perspective, the style of the Royal Ballet's *Sleeping Beauty* has changed over its history, primarily attributable to the contributions of other choreographers. Is this true for other works in the classical canon? Or is *Sleeping Beauty* a special case, and if so, why? A choreomusical analysis, using the methods in Chapter 2, of ballets such as *Giselle* and *Swan Lake*, which also have lengthy production histories with the Royal Ballet, would help to shed light on this issue.

In addition to these relatively broad areas, there are a number of specific areas for future study that have arisen from aspects of this research. Although the energy method offered promise as a technique for understanding the elements of music and dance, there were examples found where it was ineffective. Moments of almost no physical movement, and barely-there music, would seem to be low in energy, yet can create moments of great intensity, such as in Bourne's *Entr'acte symphonique* (No. 19). The framework needs to be modified to cater for examples such as this. The subtleties and complexities of

the music/dance interaction could also be examined further to improve the modelling of the combined music and dance energy. Schaeffer and Godoy's work on sonorous and gestural objects might offer a way to extend the framework combining sound actions and movement actions (Godøy, 2006).

In general, the contribution of the narrative to the choreomusical relationship at different points in the work is an under-researched area. I think the narrative could be considered to have its own energy/tension contour. Parameters that contribute to the energy of the narrative could be derived, and the resulting narrative contour could be compared with the music and dance contours and the overall interpretation. Perhaps inevitably, there remains a degree of subjectivity in generating energy contours. Further research into their repeatability and objectivity is warranted.

Finally, there is still work to be done to understand the detail of dancers' use of *rubato*. Working from filmed sources alone is not sufficiently accurate using the software tools currently available. An experimental set up would be one approach, in combination with the use of software such as Sonic Visualiser, to be able to record the exact moment of a dancers' step in order to get an accurate measurement of lag/lead. Investigation of other software products for measuring lag and anticipation, including Adobe Creative Suite and Premiere Pro, could prove useful.

In the end, this project is a tribute to all the choreographers, producers, dancers and musicians, who have taken Tchaikovsky's *Sleeping Beauty* score and transformed a classic into something new. In my view, these do not seem

out of place, but offer innovative and exciting ways to hear the music. While the scope of interpretations analysed is necessarily limited, the findings show that a comparative study such as this offers many insights. I hope that it might inspire others to adopt a choreomusical perspective to their research, as it enriches our understanding of that most fundamental relationship - music and dance.

Appendices

Appendix 1 - *The Sleeping Beauty* Score Structure

The following spreadsheet takes at its starting point Tchaikovsky's *The Sleeping Beauty* score published by Eulenburg (Tchaikovsky, 1974 [1889]). It is supplemented with information from Roland John Wiley's text, *Tchaikovsky's Ballets*, and from David Brown's biography of Tchaikovsky (Wiley, 1985, 113-150, 345-353; Brown, 1992 [1986], 166-215). For each section of the music it shows the: title, *tempo*, time signature, bar numbers, any theme it included, key signature, and notes of significance, including structural features and instrumental devices.

Tchaikovsky's *Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])											
Act	**Scene**	**No.**	**Title**	**Section**	**Tempo**	**Time Signature**	**Bar (Number of Bars)**	**Thematic Unity**	**Tonality**		**Notes**
									Key	**Overall Tonic (Act)**	
Introduction					*Allegro vivo*	4/4	1-27 (27)	Carabosse	multiple	Introduction and Prologue: Overall tonic of **E major** on the basis of the *Introduction* and the end of the *Finale*. Prologue constructed on a progression of keys by a rising perfect fourth. E major (*Intro*) to A major (*Marche*) to D major (ending *Pas de six*) then expected to G major but scuppered by arrival of Carabosse causing tonal chaos. (Wiley p132, p346)	Carabosse theme chromatic and multitonal.
					Andantino	6/8	28-65 (38)	Lilac Fairy	E major		Lilac Fairy theme - lyrical and harmonically stable in E major.
					Moderato (tempo de marcia)	4/4	66-76 (11)		V7/A major		Anticipation of the *Marche*, transition from E major to A major of *Marche*
Prologue	1	1	*Marche*		*Moderato*	4/4	1-31 (31)		A major		Major key for ceremonial piece. *Ritornello*. Downbeat establishes A major. Bars 20-23 introduce F major
							32-47 (16)		iii/A (c# minor)		Catalabutte, first *récit*
							48-78 (31)		A major		*Ritornello*
							79-114 (36)		vi/A (f# minor)		Catalabutte, second *récit*
							115-135 (21)		A major		*Ritornello* theme
							136-139 (4)		B ♭ major		B ♭ major, stated briefly to be more significantly used in 3.
							140-147 (8)		A major		*Coda*
		2	*Scène dansante*		*Moderato con moto*	3/4	1-56 (56)		♭ VI/A (F major)		Arrival of the first five fairies
					Un poco piu animato	3/4	57-95 (39)		V/A (E major) to I/A		Arrival of the Lilac Fairy in her key E major
					Allegro moderato	4/4	96-101 (6)		A major		
					Tempo di valse	3/4	102-210 (109)		A major		Waltz
		3	*Pas de six*	*Introduction*	*Adagio*	4/4	1-8 (8)		Bars 1-6 transition from A major to D major. Bars 7-8 V7/B ♭ major		
				Adagio	*Andante*	4/4	9-64 (56)		B ♭ major		Solo clarinet
					Allegro vivo	2/4	65-93 (29)		B ♭ major		
				Variation I Candide	*Allegro moderato*	2/4	1-36 (36)		B ♭ major		
				Variation II Coulante	*Allegro*	6/8	1-35 (35)		g minor		
				Variation III Miettes qui tombent	*Allegro moderato*	2/4	1-41 (41)		D major		
				Variation IV Canari qui chante	*Moderato*	2/4	1-25 (25)		D major		
				Variation V Violente	*Allegro molto vivace*	2/4	1-8 (8)		F major		Introduction
					Allegro molto vivace	2/4	9-76 (68)		F major		
				Variation VI La Fée des Lilas	*Tempo di valse*	3/4	1-60 (60)		C major, E major		Transition to E major at bar 36, Lilac Fairy's key, but not her theme
				Coda	*Allegro giusto*	4/4	1-79 (79)		D major		
		4	*Finale*		*Andantino*	4/4	1-7 (7)		Opens in D major		Clarinet. Complex tonalities and rapid harmonic changes show chaos caused by Carabosse in 4. Recurrance of Carabosse theme provides coherence where tonality does not.
					Allegro vivo	4/4	8-36 (29)		multiple		Noise in the vestibule, confusion of the court.
					L'istesso tempo	4/4	37-80 (44)	Carabosse	multiple		Carabosse theme
					Moderato assai	4/4	81-84 (4)		multiple		
					Andantino	4/4	85-95 (11)		multiple		Dialogue of Carabosse and fairies
						2/4	96-175 (80)	Carabosse	124-175 e minor		Carabosse theme, Carabosse prediction in her key e minor, mime

Tchaikovsky's *Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])										
Act	**Scene**	**No.**	**Title**	**Section**	**Tempo**	**Time Signature**	**Bar (Number of Bars)**	**Thematic Unity**	**Tonality**		**Notes**
									Key	**Overall Tonic (Act)**	
					Allegro risoluto	3/4	176-203 (28)		f minor		Consternation of the court, f minor response to Carabosse, f minor key associated with Carabosse
					Allegro vivo	2/4	204-231 (28)	Carabosse	multiple		Carabosse theme
					Andante	6/8	232-293 (62)	Lilac Fairy	E major		Lilac Fairy theme, Lilac Fairy intervention, mime
Act I	1	5	*Scène*		*Allegro vivo*	4/4	1-112 (112)		E major	**Act I: E major** Opens and closes in E major. Much of act is organised around E ♭ major. So Act I is based around semitonal relationship between E and E ♭ . Replay of Prologue with princes instead of fairies and Carabosse putting her threat into action. Drawn towards G major, reaching it at Aurora's variation, then Carabosse disrupts again in 9.	Knitters
					Allegro vivo	4/4	113-118 (6)		C major		
					Moderato	4/4	119-183 (65)		E ♭ major		Florestan theme in his key E ♭ major
					Moderato con moto	4/4	184-215 (32)		e minor		Threat of Carabosse influence
		6	*Valse*		*Allegro*	3/4	1-36 (36)		B ♭ major		Introduction
					Allegro	3/4	37-297 (261)		B ♭ major		Garland Waltz, ensemble dance
		7	*Scène*		*Andante*	4/4	1-18 (18)		B ♭ major		
					Allegro giusto	2/4	19-49 (31)		B ♭ major		Aurora's entrance
					L'istesso tempo	6/8	50-71 (22)		A major		*rhythm and key change
		8	*Pas d'action*	*(a) Adagio*	*Andante*	6/8	1-18 (18)		E ♭ major		Introduction including harp solo. Florestan key E ♭ major since in the court.
					Adagio maestoso	12/8	19-82 (64) [82]		E ♭ major		*rhythm construction, instrumentation, Florestan key
				(b) Danse des demoiselles d'honneur et des pages	*Allegro moderato*	4/4	83-129 (47)		E ♭ major		Florestan key
					Piu mosso	4/4	130-145 (16) [63]		E ♭ major		Florestan key. Partial repeat of previous section at faster tempo.
				(c) Variation d'Aurore	*Allegro moderato*	3/8	146-232 (87)	Has repeated section but not recorded in Ansermet b216-231/2	G major		Violin solo = Aurora
					Allegro vivace	2/4	233-263 (31) [118]		G major		
				(d) Coda	*Allegro giusto*	2/4	264-354 (91)		G major		
					Allegro giusto	2/4	355-408 (54)		G major		
					L'istesso tempo	3/4	409-442 (34) [179]		E ♭ major		Ends in Florestan's key
		9	*Finale*		*Allegro giusto*	4/4	1-28 (28)	Carabosse	f minor		Carabosse theme in her secondary associated key
					Allegro vivo	2/4	29-68 (40)		E ♭ major		Florestan key - Aurora pricks finger
					Andante con moto	4/4	69-85 (17)	Carabosse	f minor		Carabosse theme
					Allegro vivo	4/4	86-114 (29)	Carabosse	f minor		Carabosse theme
					Andantino	6/8	115-193 (79)	Lilac Fairy, Dream chords	E major		Lilac Fairy theme in her key, she puts kingdom to sleep
Act II	1	10	*Entr'acte et Scène*		*Allegro con spirito*	12/8	1-40 (40)	Désiré's hunt	F major (II/E ♭major) to B ♭ major (V/E ♭ major) to E ♭ major (I/E ♭ major)	**Act II: E ♭ major** is the principal key of Act II because of its destination in the harmonic structure of both the scenes.	Hunt horns
					Un poco piu tranquillo	4/4	41-79 (39)		B ♭ major		Similar to courtiers' dance
		11	*Colin-maillard*		*Allegro vivo*	4/4	1-56 (56)		C major		
		12	*Scène*	*(a) Scène*	*Moderato*	4/4	1-17 (17)		C major		Dances Of The Courtiers
				(b) Danse des duchesses	*Moderato con moto (tempo di minuetto)*	3/4	1-24 (24)		G major		Minuet
				(c) Danse des baronesses	*Allegro moderato (tempo di gavotte)*	2/2	1-26 (26)		C major		Gavotte
				(d) Danse des comtesses	*Allegro non troppo*	6/8	1-26 (26)		C major		
				(e) Danse des marquises	*Allegro non troppo*	2/4	1-46 (46)		F major		

Tchaikovsky's *Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])										
Act	**Scene**	**No.**	**Title**	**Section**	**Tempo**	**Time Signature**	**Bar (Number of Bars)**	**Thematic Unity**	**Tonality**		**Notes**
									Key	**Overall Tonic (Act)**	
		13	*Farandole*	*(a) Scène*	*Poco piu vivo*	2/4	1-16 (16)		F major		Introduction
				(b) Danse	*Allegro non troppo (tempo di mazurka)*	3/4	17-83 (67)		F major		
					Presto	3/4	84-92 (9)		F major		
		14	*Scène*		*Allegro con spirito*	12/8	1-31 (31)		F major		Hunt horns
					Andantino	6/8	32-99 (68)	Lilac Fairy	D ♭ major		Lilac Fairy theme - not in her key
					Allegro vivace	6/8	100-131(32)		E major		
					Allegro vivace	6/9	132-133 (2)		F major		
		15	*Pas d'action*	*(a) Scène d'Aurore et de Désiré*	*Andante cantabile*	6/8	1-97 (97)		F major		Vision scene. Violin = Aurora
					Allegro	3/8	98-167 (70)		F major		
				(b) Variation d'Aurore	*Allegro con moto*	2/4	1-69 (69)		B ♭ major		
				(c) Coda	*Presto*	2/4	1-94 (94)		g minor		
		16	*Scène*		*Allegro agitato*	4/4	1-24 (24)	Désiré's elation	E ♭ major		
	2	17	*Panorama*		*Andantino*	6/8	1-78 (78)		G major		Reminder of key of resolution. Static harmony for static drama - scenery passes by as LF takes D to castle. Anticipates the key of Aurora's wedding as Desiré journeys towards her. Error in bar counts in Kalmus score for 60, 70 and 80. Eulenburg correct.
		18	*Entr'acte*		*Andante sostenuto*	4/4	1-78 (78)		C major to e minor to C major		Violin solo. Entr'actes to allow time for scenery change.
		19	*Entr'acte symphonique*		*Andante misterioso*	4/4	1-99 (99)	Carabosse, Lilac Fairy, suggestions only.	C major to F major to f minor to C major		Error in bar counts in Kalmus score for 80-130. Eulenburg correct. Whispers of Carabosse theme and Lilac Fairy theme - symphonic. Static drama.
					Allegro vivace	4/4	100-143 (44)		D ♭major to b♭ minor to V/E♭ major		Dynamic drama
		20	*Finale*		*Allegro agitato*	4/4	1-75 (75)	Désiré's elation	E ♭ major		
Act III	1	21	*Marche*		*Allegro non troppo*	4/4	1-109 (109)		D major	Act III: G is the principal key, the key of resolution. Diversity of keys give richness to the *divertissements*	D major ceremonial key for *Marche*
		22	*Polacca*		*Allegro moderato e brillante*	3/4	1-69 (69)		G major		
					Allegro moderato e brillante	3/4	70-102 (33)		G major		
					Allegro moderato e brillante	3/4	103-158 (56) [158]		G major		
		23	*Pas de quatre*	*Introduction*	*Allegro non tanto*	6/8	1-62 (62)		B♭ major		
				Variation I La Fée-Or	*Allegro (tempo di valse)*	3/4	1-65 (65)		E♭ major		
				Variation II La Fée-Argent	*Allegro giusto*	2/4	1-48 (48)		A♭ major		
				Variation III La Fée-Saphir	*Vivacissimo*	5/4 (2/4 3/4)	1-44 (44)		C major		Time signature groups of 2 then 3, rhythm 5/4
				Variation IV La Fée-Diamant	*Vivace*	2/4	1-52 (52)		G major		
				Coda	*l'Istesse tempo*	2/4	1-49 (49)		E major		
		24	*Pas de caractère*	*Le chat botté et la chatte blanche*	*Allegro moderato*	3/4	1-44 (44)		g minor		
		25	*Pas de quatre*	*Introduction*	*Adagio*	4/4	1-28 (28)		C major		
				Variation I Cendrillon et le Prince Fortuné	*Allegro (tempo di valse)*	3/4	1-56 (56)		C major		

Tchaikovsky's *Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])										
Act	Scene	No.	Title	Section	Tempo	Time Signature	Bar (Number of Bars)	Thematic Unity	Tonality		Notes
									Key	Overall Tonic (Act)	
				Variation II L'oiseau Bleu et la Princesse Florine	*Andantino*	2/4	1-25 (25)		F major		
				Coda	*Presto*	2/4	1-90 (90)		F major		
		26	*Pas de caractère*	*Chaperon rouge et le Loup*	*Allegro moderato*	2/4	1-68 (68)		g minor		
				Cendrillon et le Prince Fortuné	*Allegro agitato*	2/4	1-68 (68)		g minor		
					Tempo di valse (moderato)	3/4	69-132 (64)		B ♭ major		
					Vivace assai	3/4	133-172 (40)		B ♭ major		
		27	*Pas berrichon*	*Le petit poucet, ses frères et l'Ogre*	*Allegro vivo*	2/4	1-62 (62)		A major		French province of Berry
				Coda	*Allegro vivo*	2/4	63-75 (13)		A major		
		28	*Pas de deux*		*Allegretto*	6/8	1-5 (5)		G major		
				(a) Entrée	*Allegro moderato*	6/8	6-47 (42)		G major		
				(b) Adagio	*Andante non troppo*	6/8	1-54 (54)		C major		moving melody, oboe solo, use of piano
					Tempo I	6/8	55-64 (10)		C major		
						6/8	65-87 (23)		C major		
				Variation I Prince Désiré	*Vivace*	6/8	1-39 (39)		C major		
					Prestissimo	2/4	40-59 (20)		C major		
				Variation II Aurore	*Andantino*	2/4	1-66 (66)		A major		violin
				Coda	*Allegro vivace*		1-92 (92)		E major		
		29	*Sarabande*		*Andante*	3/4	1-48 (48)		a minor		
		30	*Finale et Apotheosis*	*Finale*	*Allegro brillante (tempo di mazurka)*	3/4	1-384 (384)		D major		
				Apotheosis	*Andante molto maestoso*	2/4	385-452 (68)		g minor		Vive Henri IV

Appendix 2 - Participation Consent Forms

The research for this project was submitted for ethics consideration under the reference DAN13/009 to the Department of Dance and was approved under the procedures of the University of Roehampton's Ethics Committee in 2013.

Organisation Consent Form

University of Roehampton London

ETHICS COMMITTEE

ORGANISATION CONSENT FORM

Title of Research Project:
Transforming a Classic: Choreomusical Interpretations of Tchaikovsky's *The Sleeping Beauty*

Brief Description of Research Project:
This research investigates how choreographers combine music with movement to create dances with meaning. Specifically, the interactions between music and dance within Tchaikovsky's *Sleeping Beauty* in a range of interpretations are being explored. The research involves analysis of archival material including films, musical and dance scores, and the observation of live performances, rehearsals and classes. One-to-one interviews of choreographers, dancers, conductors and other key personnel will also be carried out.

As a representative of your organisation, you may be asked to authorise access to archive material including films, musical and dance scores, and choreographic notes. Archival materials will only be used by myself and my supervisory team, and only for the educational purposes stated above. No copies of the materials will be made unless specifically authorised by yourself or an approved member of your organisation. Materials loaned to me will be returned to your organisation on completion of my PhD, which is currently scheduled for the end of 2016, or sooner if I have completed the analysis.

You may also be asked to authorise my observation of rehearsals and group classes on behalf of your organisation and the participants. My attendance at these events will be on a not-to-interfere basis approved in advance by yourself or an approved member of your organisation. I will take written notes but no video or audio recordings will be made.

You may also be asked to authorise the interviewing of personnel within your organisation about their experiences related to the *Sleeping Beauty* production, including choreographers, dancers, conductors and other key personnel. Interviews can occur at a time and place that is convenient for the interviewee and will last a maximum of 90 minutes each. Interviews will be audio recorded and may be filmed for later reference and reflection, unless you or the interviewee decline permission. Some information may be obtained by email or telephone communications. A separate Participant Consent Form will be provided for each interviewee before the interview starts.

The findings will be published in a doctoral thesis and the data kept for a period of at least ten years following publication in accordance with the University's Code of Good Research Practice.

Investigator Contact Details:

Elizabeth McLean
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Tel.: +44-(0)7817 705 748

Consent Statement:

On behalf of my organisation, I agree to take part in this research, and am aware that I am free to withdraw at any point. I understand that the information I provide will be treated in confidence by the investigator and that, unless specific permission is given, my identity will be protected in the publication of any findings.

I understand what this study involves and have been given a copy of this consent form.

Name …….

Signature ……

Date ……

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However, if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.)

Director of Studies Contact Details:

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Participant Consent Form

University of Roehampton London

ETHICS COMMITTEE

PARTICIPANT CONSENT FORM

Title of Research Project:
Transforming a Classic: Choreomusical Interpretations of Tchaikovsky's *The Sleeping Beauty*

Brief Description of Research Project:
This research investigates how choreographers combine music with movement to create dances with meaning. Specifically, the interactions between music and dance within Tchaikovsky's *Sleeping Beauty* in a range of interpretations are being explored. The research involves analysis of archival material including films, musical and dance scores, and the observation of live performances, rehearsals and classes. One-to-one interviews of choreographers, dancers, conductors and other key personnel will also be carried out.

You will be invited to respond to interview questions about your experiences in the production. Interviews can occur at a time and place that is convenient for you and will last a maximum of 90 minutes. Interviews will be audio recorded and may be filmed for later reference and reflection, unless you decline permission. Some information may be obtained by email or telephone communications. The findings will be published in a doctoral thesis and the data kept for a period of at least ten years following publication in accordance with the University's Code of Good Research Practice.

Investigator Contact Details:

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Consent Statement:

I agree to take part in this research as described above and understand that:

- I am free to withdraw from this research at any time without giving a reason.
- I will be interviewed as an acknowledged expert in my professional field. Any statements by me may be quoted in the thesis and, unless I request anonymity (i.e. the use of a pseudonym), will be fully credited.

- No personal information exchanged during interview will be used as part of this research project.
- Any interview as a whole can be discontinued at any point and the researcher's notes destroyed at my request. In addition, at or after the interview I may designate any part of the interview as off the record or not for attribution.
- Interviews may be audio recorded or filmed as part of this research project. Excerpts of recorded material in the form of written transcripts may be used as part of the thesis. Consent for the use of such recordings may be withdrawn at any time, and I may ask the researcher to turn off any recording device at any time.

I understand what this study involves and have been given a copy of this consent form.

Name …….

Signature ……

Date ……

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However, if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.)

Director of Studies Contact Details:

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Appendix 3 - *Sleeping Beauty* (1946) Recordings

The following *Sleeping Beauty* recordings are discussed in the thesis insofar as they contribute to the understanding of the 1946 production.

Table A3.1 Producer's Showcase recording (1955)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Producer's Showcase (1955)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	
	2	*Scène dansante*	
	3	*Pas de six*	Lilac attendants dance missing, fairy variations missing except LF
	4	*Finale*	
Act I	5	*Scène*	
	6	*Valse*	
	7	*Scène*	
	8	*Pas d'action*	
	9	*Finale*	
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	
	13	*Farandole*	
	14	*Scène*	
	15	*Pas d'action*	
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	
	20	*Finale*	
Act III	21	*Marche*	
	22	*Polacca*	
	23	*Pas de quatre*	Florestan and his Sisters - include choreographic changes in this and all tables
	24	*Pas de caractère*	
	25	*Pas de quatre*	
	26	*Pas de caractère*	
	27	*Pas berrichon*	
	28	*Pas de deux*	
	29	*Sarabande*	
	30	*Finale et Apothéose*	

Table A3.2 Margaret Dale recording (1959)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Margaret Dale (1959)**
Act	**No.**	**Title**	
Introduction			
Prologue	1	*Marche*	
	2	*Scène dansante*	
	3	*Pas de six*	
	4	*Finale*	
Act I	5	*Scène*	
	6	*Valse*	
	7	*Scène*	
	8	*Pas d'action*	
	9	*Finale*	
Act II	10	*Entr'acte et Scène*	
	11	*Colin-Maillard*	
	12	*Scène*	
	13	*Farandole*	
	14	*Scène*	
	15	*Pas d'action*	
	16	*Scène*	
	17	*Panorama*	
	18	*Entr'acte*	
	19	*Entr'acte symphonique*	
	20	*Finale*	
Act III	21	*Marche*	
	22	*Polacca*	
	23	*Pas de quatre*	
	24	*Pas de caractère*	
	25	*Pas de quatre*	
	26	*Pas de caractère*	
	27	*Pas berrichon*	
	28	*Pas de deux*	no solos for Aurora and Prince
	29	*Sarabande*	
	30	*Finale et Apothéose*	

Table A3.3 *Aurora's Wedding* recording (1963)

***The Sleeping Beauty* Score (Tchaikovsky, 1974 [1889])**			**Aurora's Wedding (1963)**
Act	**No.**	**Title**	
Act III	21	*Marche*	
	22	*Polacca*	
	23	*Pas de quatre*	

The Sleeping Beauty Score (Tchaikovsky, 1974 [1889])			Aurora's Wedding (1963)
Act	**No.**	**Title**	
	24	*Pas de caractère*	
	25	*Pas de quatre*	
	26	*Pas de caractère*	
	27	*Pas berrichon*	
	28	*Pas de deux*	Three Ivans to *Trepak* from Nutcracker prior to complete *pas de deux*
	29	*Sarabande*	
	30	*Finale et Apothéose*	

Appendix 4 - Bourne's Production: Edits to the Score

The following outline of edits to the score for Bourne's production was provided by Brett Morris and included with his permission.

INTRODUCTION: played from top through until end of bar 65; horns notes to fade at end, then segue to…

No.5 SCENE: to be played through from top until end of bar 129, then Terry to rewrite the next three bars to modulate and musically transition back to No. 2.

No.2 SCENE DANSANT: complete.

No.3 PAS DE SIX: play introduction through until end of bar 8, then cut to…

VARIATION 1, CANDIDE: complete.
VARIATION 2, COULANTE. FLEUR DE FARINE: complete.
VARIATION 3, MIETTES QUI TOMBENT: complete.
VARIATION 4, CANARI QUI CHANTE: complete.
VARIATION 5, VIOLENTE: complete.
VARIATION 6, LA FEE DES LILAS: complete.
CODA: complete.

No.4 FINALE: complete.

No.5 SCENE (for the second time). Played from top (without Terry's re-write this time) through until end of bar 140. Terry to rescore the chord on the 3rd beat of bar 140 to G diminished. Then cut to bar 210, 1st beat tacit.

No.6 VALSE: complete.

No.7 SCENE: complete.

No.8 PAS D'ACTION (a) ADAGIO: play from top until fermata end of bar 5 (no harp cadenza). Segue to…

(b) DANSE DES DEMOISELLES D'HONNEUR ET DES PAGES: complete (including segue as one into PAGES (bar 130).

(B) VARIATION D'AURORE. Play from top. Go straight to 2nd time bar at the end of bar 230. Then a repeat to be inserted on the half bar of 248 back to Allegro Vivace 2/4 (bar 233) with its pick-up. Following this repeat play through until the end of the Variation. (CODA is cut).

No.8 PAS D'ACTION (a) ADAGIO: this time play from the top, however Terry to change horn notes in bar 1 and 1st quaver of bar 2 to concert Gs. Play through till end of this number.

No.9 FINALE: play from top, woodwind, horns, trumpets, cornets, 1st trombone, platti, violins and violas to be tacit during 1st two beats of bar one.
Celli and Bassi to begin tremolando B flats from start of bar one. Bars 107-110 inclusive to be cut.

No.10 ENTR'ACTE ET SCENE: start at top, then cut from end of bar 15, to second bar of No.14 SCENE. Strings to play the first note of No.10 bar 16, (i.e., to complete their figure) on the downbeat of No.14 bar 2.

No, 15 PAS D'ACTION Scene d'Aurore et de Désiré, Variation d'Aurore, Coda: all complete.

No.16 SCENE: complete.

No.17 PANORAMA: play from top, then cut from end of bar 41 to bar 66.

No.19 ENTR'ACTE SYMPHONIQUE (LE SOMMIEL) ET SCENE: play from top, then cut from end of bar 14, to start of bar 35. Rest of this number complete. It segues to...

No.20 FINALE: begin this number at bar 38 and play through until the end.

No.22 POLACCA: Play from top to end of bar 114, then cut to bar 139 and play through until end.

No. 18 ENTR'ACTE : play from top, cut from end of bar 17 to bar 53 and then play to end.

No.23 PAS DE QUATRE: 6/8 Allegro non tanto is cut. We go straight to:

VARIATION 1: LA FEE OR: complete.
VARIATION 2: LA FEE ARGENT: complete.
VARIATION 3: LA FEE SAPHIR: complete.
VARIATION 4: LA FEE DIAMANT: complete.
CODA: complete.

No.24 PAS DE CARACTERE: complete.

No.30 FINALE: Play from top, then cut from end of bar 73 to bar 250. Play till end of bar 261 then cut to bar 274.Terry to change last quaver chord of bar 383 to G major. Then we segue as one to…

No.28 PAS DE DEUX (b) ADAGIO: play this variation through complete, i.e., to the end of bar 87.

No.30 FINALE: APOTHEOSE. two cuts to be made in this number (bar 430-436 inclusive; 2nd quaver bar 441- 2nd quaver bar 449). MB would also be interested in recording an uncut complete version of the Apotheosis to see if he can make that work in the finished show.

END OF BALLET.

Numbers which are entirely cut from this production

No.1 MARCH
No.8 CODA
No.11 COLIN-MAILLARD
No. 12 (all cut)
No.13 (all cut)
No.21 MARCH
No.25 PAS DE QUATRE
No.26 PAS DE CARACTERE
No.27 PAS BERRICHON
No.28 ENTRÉE, DESIRE, AURORE, CODA all cut
No.29 SARABANDE

Brett Morris
5 June 2012

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Filmography

Key:

FP - First Performance

RB Archive - Royal Ballet Archive

Table 1 Royal Ballet Film Recordings

Production Date	Producer	Recording Date	Source Type/ Reference	Notes
1946	Sergeyev, de Valois			Entitled *The Sleeping Beauty* Reopening of Opera House after the war. FP 20/2/46
		1949 and 1950	Filmed at the Metropolitan Opera House, New York. NYPL reference number MGZIA4-4675	Music incorrectly dubbed in places.
		1952	BFI archive no. C-1029762	9 minutes of amateur footage of rehearsals; mute.
		1955	Commercial (broadcast in colour but preserved in black and white)	NBC Producers Showcase Fonteyn and Somes
		1956	RB Archive (no. 0001) (black and	Fonteyn and Somes, Act III only

Production Date	Producer	Recording Date	Source Type/ Reference	Notes
		1959	BBC broadcast (black and white)	Fonteyn and Somes, made for television, studio recording, 95 minutes, not all Royal Ballet dancers.
		1963	Commercial (colour) Fonteyn and Blair, from *An Evening with the Royal Ballet*	Entitled *Aurora's Wedding* but actually standard Act III.
1968	Wright			FP 17/12/68
		2004	Commercial	Bussell and Cope, Awakening *Pas de deux* only
		1969	BBC broadcast. BFI archive no. C-846987	Sibley and Dowell. Acts II and III only.
		1972 (Geoffrey Guy designs)	Film *I am a Dancer*	Seymour and Nureyev Act III *Pas de deux*
1973	MacMillan			FP 15/3/73 Based on MacMillan's 1967 production for the Berlin Opera Ballet, also American Ballet Theatre (1986) then English National Ballet (current)
		1972/73	RB Archive (no. 0074) (black and white)	Stage rehearsal with piano. Film quality too poor for analysis

Production Date	Producer	Recording Date	Source Type/ Reference	Notes
		1994	Commercial	MacMillan's choreography of Garland Dance (No.6)
1977	De Valois			FP 14/10/77
		1978	BBC broadcast. BFI archive no. C-985874	Park and Wall
		1978/79	RB Archive (no. 0112) (black and white)	Park and Eagling. Stage rehearsal with piano. Film quality poor.
1994	Dowell			FP 6/4/94. Fairies given the names from Petipa's original scenario.
		1994	Commercial	Durante and Zoltán Solymosi
2003	Konstantin Sergeyev, Lopukhov, Makarova			FP 7/3/03. Not listed in Royal Opera House online archive
		2002/03	RB Archive (no. 0521)	Bussell and Bolle
2006	Mason, Newton			FP 15/6/06. Reconstruction of the 1946 production
		2006	RB Archive (no. 0617)	Cojocaru and Kobborg
		2006	RB Archive (no. 0627)	Cojocaru and Bonelli

Production Date	Producer	Recording Date	Source Type/ Reference	Notes
		2006	RB Archive (no. 0629) Filmed for television	Cojocaru and Bonelli
		2006	RB Archive (no. 0628) BBC	Master Class with Mason and Dowell, produced by Haswell
		2007	Commercial	Cojocaru and Bonelli
		2008	RB Archive (no. 0677)	Nuñez and Soares
		2009	RB Archive (no. 0720)	Lamb and Putrov
		2011	RB Archive (no. 0825)	Nuñez and Soares

Table 2 New Adventures Film Recordings

Production Date	Producer	Recording Date	Source Type/ Reference	Notes
2012	Bourne			
		2012	Archive	Recorded at Sadler's Wells, London
		2013	Commercial	Recorded at Hippodrome, Bristol

Table 3 Additional Film Recordings

Production Date	Producer	Recording Date	Source Type/ Reference	Notes
1952	Konstantin Sergeyev			Kirov
		1982	Commercial	Kirov
		1989	Commercial	Kirov
1999	Sergei Vikharev			Mariinsky, reconstruction of 1890 production
		2009	Youtube	Mariinsky
2011	Yuri Grigorovich			Bolshoi
		2011	Commercial	Bolshoi
2007	Ashley Page Artistic Director			Scottish Ballet
		not dated	Archive	
1996	Christina Hornblad			Cullberg Ballet
		1999	Commercial	

Table 4 Audio Recordings

Conductor	Orchestra/Reference	Date	Duration
Neeme Järvi	Bergen Philharmonic Orchestra (Pidgeon, 2012, [CD])	2012	2h 35m
Mikhail Pletnev	Russian National Orchestra (Boon, 1999, [CD])	1999	2h 39m

Conductor	Orchestra/Reference	Date	Duration
Valery Gergiev	Mariinsky Theatre Orchestra (Barry, 1993, [CD])	1993	2h 45m
Mark Ermler	Orchestra of the Royal Opera House, Covent Garden (Woolcock, 1989, [CD])	1989	2h 53m
Richard Bonynge	National Philharmonic Orchestra (Beswick, 1977, [CD])	1977	2h 53m
Ernest Ansermet	Suisse Romande Orchestra (Walker, 1959, [CD])	1959	2h 14m (incomplete)
Constant Lambert	Sadler's Wells Orchestra (Ridgewell, 2008 [1939], [CD])	2008 [1939]	25m 48s (excerpts only)

Key Interviews

The following interviews contributed significantly to this project:

Sir Matthew Bourne - 8 November 2012, Royal Theatre, Plymouth and 10 May 2013, Hippodrome Theatre, Bristol

Dame Monica Mason - 21 January 2018, telephone interview to her home, London

Brett Morris - 24 March 2017, his home, London

Professor John Rink - 15 December, 2017, by Skype to his home, Cambridge